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No. 18. PREACHER. CALLED HENRY WARD BEECHER

Wood. Height,  $21\frac{1}{2}$  inches



Newark Museum Association, Newark,  
N. J.

# AMERICAN FOLK SCULPTURE

THE WORK OF  
EIGHTEENTH AND NINETEENTH CENTURY  
CRAFTSMEN

EXHIBITED OCTOBER 20, 1931  
to  
JANUARY 31, 1932

THE NEWARK MUSEUM  
NEWARK, N. J.

1931

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NEWARK MUSEUM

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## NOTE

This exhibition of folk sculpture, so-called, is a further development of the interest John Cotton Dana long felt in the evidence of skill in craftsmanship and design to be found in America. The forerunner of this exhibit, American Primitive paintings, shown in the Museum last year, aroused the interest not only of students of early America but that of artists and art critics.

Holger Cahill was largely instrumental in collecting the objects in the exhibit, aided by members of the Museum staff. The rather difficult installation of the exhibit, which has brought much favorable comment, was made by Katherine Coffey and Margaret Jarden.

The Catalog of the Sculpture and accompanying notes were written by Elinor Robinson.

The Museum wishes to thank the artists and collectors who have helped in assembling this exhibition:

American Antiquarian Society, American Folk Art Gallery, Mr. Joel Barber, Mrs. Lillian W. Boschen of 'The O'Cro'Coc' House, Freehold, N. J., Mr. Francis D. Brinton, West Chester, Pa., Miss Dorothy L. Brown of The Kettle and Crane, Boscawen, New Hampshire, Mr. Ralph Warren Burnham, Ipswich, Mass., Mr. Holger Cahill, Mr. M. A. Chase, Mr. Louis J. Clark, Nantucket, Mass., Mr. John J. Cunningham, Jr., Mr. Carl C. Dauterman, Mr. Charles Dauterman, Mrs. Beryl De Mott, Mr. Albert Duveen, Mrs. Hannah Erwin, Mrs. William T. Forbes, Mr. and

Mrs. Harold Fowler, The Free Library of Philadelphia, Mr. Wood Gaylor, Mr. Harrold E. Gillingham, Mrs. B. K. Goldsmith, Mrs. Edith G. Halpert, Mr. and Mrs. Stefan Hirsch, Miss Margaret Jarden, Mr. Robert Laurent, Mr. William B. Leeds, Mr. George McKearin, McKearin's, N. Y. C., Mrs. Charles Minshall, Mrs. Elie Nadelman, Peabody Museum, Salem, Mass., Pennsylvania Museum of Art, Mr. C. A. Rogers, Miss Elsa Schmid, Mr. Arthur Sewall 2nd, Mr. A. Stainforth of the Boston Antique Shop, Mrs. O. N. Steelman, Miss Mabel Tidball, Mrs. R. E. Tomlinson, Miss Dorothy Varian, Webster Eisenlohr, Inc., Mrs. G. H. Wilde, Mr. William Zorach.

BEATRICE WINSER

# CONTENTS

	PAGE
Note	5
List of Illustrations	8
Foreword	9
American Folk Sculpture	13
WOOD CARVING	23
Ships' Figureheads	23
Cigar Store Figures	31
Portraits	38
Catalog of Weather Vanes of Wood	40
Catalog of Miscellaneous Objects of Wood	46
Eagles	48
Schimmel Carvings	54
The Pennsylvania Germans	56
Catalog of Other Bird and Animal Carvings	61
Decoy Birds	63
Toys	68
WORK IN METAL	71
Catalog of Metal Weather Vanes	77
Catalog of Miscellaneous Objects of Metal	81
Firemarks	83
Iron Stove Plates	85
POTTERY AND PLASTER ORNAMENTS	93
A NOTE ON STONE CARVING	97
READING LIST	103

# LIST OF ILLUSTRATIONS

	PAGE
No. 18 Preacher. Called Henry Ward Beecher	<i>Frontispiece</i>
No. 1 Figurehead. Andrew Jackson	11
No. 2 Figurehead. Admiral Perry	15
No. 3 Figurehead. Bust of Girl	19
No. 5 Figurehead. Figure of Woman	21
No. 6 Cigar Store Figure. Lady in Blue	25
No. 7 Cigar Store Figure. French Canadian Trapper	27
No. 19 Bust of Child	33
No. 35 Lady in Chair	35
No. 48 Inn Sign. Large Eagle	41
No. 54 Schimmel Eagle	43
No. 57 Polychrome Rooster	49
No. 68 Black and White Cat	51
Nos. 88, 95 Decoy Birds	57
Nos. 75, 105, 106 Decoy Birds	59
No. 122 Weather Vane. Horse	73
No. 124 Weather Vane. Horse and Jockey	75
No. 131 Weather Vane. Pheasant	89
No. 175 Stove Plate. Cain and Abel	99
Nos. 190, 191 Chalk Ware Figures	101

## FOREWORD

In November of last year the Newark Museum opened an important exhibit of American Primitive Paintings.

As a logical successor of that collection, the Newark Museum now presents, in an exhibit of American Folk Sculpture, an even greater revelation of the art that characterized the work of many humble and unschooled Americans of former days.

As charming as the paintings were, we could not persuade ourselves entirely that we were viewing an wholly native expression of American growth. As Mr. Cahill pointed out in his introduction to the catalogue of that exhibit, most of the artists represented had no doubt seen originals or reproductions of paintings of foreign schools. They were endeavoring in their own work to approximate the same effects.

What is so stimulating about the present exhibit is that we have in it a truer and more indigenous expression of the American artistic sense because of its very absence of pretense and importance.

When the men here represented laid their hands to their tasks, whether in the production of a weather vane, a decoy, an emblem, or a tradesman's sign, they doubtless did not aspire to the rank of painters of portraits and landscapes. They were fashioning articles for practical uses. Not being consciously engaged upon art, they consulted no guide but nature. The high result which they frequently achieved is eloquent of the truth of their observation and the reverence and affection with which they handled their material.

Here is another persuasive example of the truth of John Cotton Dana's constant assertion that articles of common and humble character may well be as significant expressions of Art as products of cost and circumstance.

We may go through the collection almost at random. We find a bird or a horse observed so understandingly and rendered

with such extraordinary synthesis as to invite comparison with examples of antique Chinese art. May we not even find in these humble articles an American tradition?

Some would have us believe that all our Art has come to us in ships. This exhibit is a refreshing demonstration that native in America there have existed fine observation and handiwork even as in the case of like expressions in other countries and times.

Perhaps in these articles also our artists and artisans may find the suggestion that they think less of schools, influences and precedents, and reflect more on nature and the technical mastery of their mediums.

ARTHUR F. EGNER





No. 1. FIGUREHEAD. ANDREW JACKSON

Wood. Height, 12 feet



## AMERICAN FOLK SCULPTURE

The sculpture in this exhibition was gathered from public and private collections and from dealers' galleries in the states of the Atlantic seaboard from Maine to Virginia during the past summer. The greater part of it comes from New England and Pennsylvania, which were centers of craftsmanship in the Colonial and early American periods. Most of the material is of the 19th Century, though a number of the exhibits, such as the cast-iron stove plates of Pennsylvania, and a few of the weather-vanes and figureheads, date as early as the middle of the 18th.

In selecting exhibits the Museum has stressed esthetic quality rather than technical proficiency. It has tried to find objects which illustrated not only excellence of craftsmanship—and there has always been a good deal of excellent craftsmanship in America—but particularly those which have value as sculpture. These sculptures were made by anonymous craftsmen and amateurs, carvers, carpenters, cabinet-makers, shipwrights, blacksmiths, stonemasons, metal workers, sailors, farmers, and laborers. The work of these men, as here exhibited, is folk art in its truest sense—it is an expression of the common people and not an expression of a small cultured class. Folk art usually has not much to do with the fashionable art of its period. It is never the product of art movements, but comes out of craft traditions, plus that personal something of the rare craftsman who is an artist by nature if not by training. This art is based not on measurements or calculations but on feeling, and it rarely fits in with the standards of realism. It goes straight to the fundamentals of art—rhythm, design, balance, proportion, which the folk artist feels instinctively.

The sculpture in this exhibition has significance for us as a genuine expression of the art spirit of the American people, and as a demonstration of the fact that talent has never been lacking in America even when opportunities for the study of art

techniques have been very limited. There is a remarkable variety of personal styles in these carvings and castings, and a great deal of vigor and inventiveness even when the technique is crude and primitive. It is among objects such as these that we must look for the earliest American sculpture, and among their makers we may discover sculptural talent of a high order.

The earliest examples of American sculpture, probably, were ships' figureheads and weather vanes. William Rush, who has been called our first sculptor, was a carver of figureheads. Another figurehead carver, John Bellamy, of Portsmouth, N. H., was undoubtedly one of the most richly endowed American sculptural talents of the 19th Century. The carvers and moulders of weather vanes are impossible to identify. One would like to know who made the iron horses, Nos. 122 and 134, the pigeon, No. 133, and the horse and driver, No. 135. These are folk masterpieces which many a sculptor of great reputation would be glad to call his own. More decorative but scarcely less interesting sculpturally are the horse, No. 125, and the rooster, No. 20.

Cigar store Indians are probably lineal descendants of the figureheads. The unpainted Indian, No. 10, appears to have been made by a figurehead carver. Sculpturally, the Indians rarely equal the figureheads, but the best of them are carved with boldness and simplicity, and when their colors have been mellowed by time, as Nos. 11 and 12, they are among the most interesting examples of American polychromed sculpture. Less picturesque than the figureheads and the Indians, but even more interesting as the sculptural efforts of the common man, are the wildfowl decoys. These were, and still are, made by hunters, village whittlers, carpenters, blacksmiths, and professional decoy carvers in every section of the United States where there is bird hunting. Wildfowl decoys constitute a most extensive field for the collector, and they have a special appeal for lovers of Americana. Mr. Joel D. Barber is authority for



No. 2. FIGUREHEAD. ADMIRAL PERRY

Wood. Height, 34 inches





the statement that the art of decoy making is indigenous to this country and that our first decoy makers got the idea from the Indians. Many of the decoys in this exhibition, Nos. 75, 88, 89, 92, 106 and 107, are folk sculpture of no mean quality.

The types of American folk sculpture are too many to enumerate here, and no doubt there are many objects of this kind which have never seen the light of an exhibition gallery. In addition to the objects listed above one may mention carved signs and trade symbols, lawn figures, toys, bootjacks, door stops, stove plates, hitching posts, the Pennsylvania Dutch chalk ware figures, and various kinds of architectural embellishments for houses and ships. Most of these things were made for use, but here and there one finds examples of portrait sculpture, or a carving which has no apparent basis in utility and which was made simply for the pleasure of making it. Examples of this type of folk sculpture are the portrait of Henry Ward Beecher carved by an Indiana farmer, the girl's portrait carved by Alexander Ames, the portrait of the seated woman, No. 35, by an anonymous Pennsylvania Dutch carver, the Broncho Charlie relief, No. 41, the Hunter and Bird group, No. 69, and the crude carvings from the Portsmouth Navy Yard, Nos. 36 and 37.

The Pennsylvania animal carvings, Nos. 56, 57, 58 and 60, are difficult to classify. Probably they were meant to be toys, and if so, they are among the most distinguished toys made in this country. The Schimmel carvings, Nos. 53, 54, 55, are crude, but there is a power and originality in their very crudeness which has made them sought after by American collectors for many years. The iron stove plates, Nos. 180, 181, 182 and 186, are a branch of American folk art practised exclusively by the Pennsylvania Dutch. These plates were cast in great number in the decades immediately after 1740. The design in the best of them is simple and well controlled, and there is a good deal of quaintness and humor in the treatment of the subjects, Nos.

181 and 186. Another branch of folk art local to Pennsylvania is that of the chalk ware figures and animals. When these are good in design and color, they take their place with the best examples of American decorative sculpture in polychrome.

American folk sculpture has been almost without honor in its own country until very recently. Contemporary interest in it began with the modern artists who found in this folk expression a kinship with their own work, and a proof that there is an American tradition in the arts which is as old as the European colonization of this country, and which is vital today. A number of artists and collectors have been gathering this material for some years, not because it is naive, or quaint, or crude, or because of its historical associations, but because it has genuine sculptural quality, and because they see in it an evidence of the enduring vitality of the American tradition.

The story of American folk sculpture would make one of the most fascinating chapters in the history of the arts of design in the United States. When this folk art is better known it will do much toward giving us a better perspective of American art history, and toward creating greater respect for the American tradition in the arts. Fine examples of American folk sculpture have been gathered by such pioneer collectors as Mr. and Mrs. Elie Nadelman for their museum at Riverdale-on-Hudson, and by the late Henry Chapman Mercer for his Doylestown (Pa.) Museum. Many other collectors have specialized in certain items. There are collections of figureheads, Indians, eagles, fire marks, etc., but rarely, except in the Nadelman museum and in the present exhibition has this material been shown because of its sculptural quality and because of its importance in any total view of American art.

HOLGER CAHILL





No. 3. FIGUREHEAD. BUST OF GIRL

Wood. Height, 27 inches





No. 5. FIGUREHEAD. FIGURE OF WOMAN

Wood. Height, 5 feet 2 inches



## WOOD CARVING

### SHIPS' FIGUREHEADS

For centuries prows of wooden ships have been adorned with figureheads. The Egyptians decorated the graceful stem-like ends of their boats with simple carvings of lotus or water lily leaves. Though Chinese and Japanese boats were not apt to have any carving, the heads of Chinese junks were often painted with a large eye, to prevent collisions. The Greeks and Romans sought to please their gods by placing their carved images on galleys, and the ships of the Norsemen bore terrifying figures to ward off evil spirits and frighten the enemy. The gorgeous European vessels of the Renaissance were so loaded with rich carvings that the importance of the figure on the prow—generally a lion or dragon or a royal personage—was greatly diminished. 18th century figureheads were brilliantly colored like the earlier ones, but in the 19th century, when the number of commercial vessels increased, the figures were less belligerent and quieter in color.

Most American figureheads now preserved were made in the fifties or sixties, the period of the clipper ships, or later. Those were the days of success and triumph for Yankee merchants and Yankee sailors. In the seacoast towns like Salem and Boston, and later New York and Philadelphia, the return to port of a majestic clipper ship laden with cargo from the far East or gold from Australia, was a great event. Salem was an outstanding example of a town whose life centered about the harbor. At the wharves were the yards of the shipbuilders and the counting houses of the merchants, and nearby stood the storehouses. The homes were all close to each other and to the water; often a boat was moored almost in the owner's yard. The beautiful things brought back on their ships had a marked effect on the taste of the people.

The men who built these fastest of sailing ships had been trained in their youth to habits of thoroughness by the builders and carpenters to whom they were apprenticed. Theirs was a

respected craft, and one on which the prosperity of the town depended. Attached to the yard, or nearby, was the workshop of the ship's carver, trained in the same traditions. Like the skipper, the owner and the sailor, he felt the spell of these vessels and, stirred by visions of the strange seas his creation would cross, he would put into it his best. To England, China, Australia and California went these great American ships, sometimes alone and sometimes in fleets. Many stories are told of the feeling of awe and affection with which the sailors regarded the lonely wooden figures which went before them on their hard voyages.

Only a few names of carvers have come down to us. Greatest of all was William Rush of Philadelphia, 1756-1833, whose work won him orders from English ship owners. The son of a ships' carpenter and apprenticed at an early age to a ships' carver from London, Rush always considered his business secondary, and was more interested in working on wood portrait busts and full length figures, some of which were used in the public buildings and squares of the city. Typical of the fine type of citizen who sometimes worked at ships' carvings was Samuel McIntire, 1757-1811, the "master carver of Salem", better known for his work in architecture and furniture. He was the son of a carpenter, and trained in Salem shipyards. He became so respected for his skill and good taste that for years no public improvements were carried out in Salem without his advice. John Bellamy, for many years attached to the Navy Yard of Portsmouth, N. H., was a prolific worker. He is represented in the exhibit by three eagles probably made to be placed over doorways of ships' cabins.

The majority of the figureheads, however, were anonymous. In America they often represented the ship owner or his wife, or a person prominent in public life. The haughty Andrew Jackson and the bust of Admiral Perry come under the latter classification. Frequently the full length figures leaned out over the water, one foot forward, head thrown back and hair blowing, as if pushing against a heavy wind. More often than not, the





No. 6. CIGAR STORE FIGURE. LADY IN BLUE

Wood. Height, 5 feet 2 inches







No. 7. CIGAR STORE FIGURE. FRENCH CANADIAN TRAPPER

Wood. Height, 3 feet 7 inches



carver could not overcome a certain woodenness in the expression of his figures, but there was generally in them that sturdy, uncompromising quality characteristic of people who know the sea.

With the passing of wooden ships these figureheads are seen no more on the water. Since it was a matter of pride to the captains to have their figureheads repainted each year, many of them are still preserved in spite of the continual exposure they have had, and may now be seen in marine museums and in the gardens or galleries of collectors, a reminder of the grandeur of the ships they once adorned and of the skill of the men who carved them. The Whaling Museum in New Bedford, Mass., and the Peabody Museum in Salem have interesting collections of American figureheads; in the private museum of Mr. and Mrs. Elie Nadelman in Riverdale-on-Hudson, N. Y., there are some fine foreign examples. There is also a group at India House in New York City, and an outstanding figure in the Boston Marine Museum.

## CATALOG OF SHIPS' FIGUREHEADS

1. Figurehead of Andrew Jackson. Lent by William B. Leeds.

*See illustration.*

The subject of controversy for over twenty years. According to the catalog of the sale of the Max Williams' Marine Collection, held at the Anderson Galleries in 1928, this figurehead was placed on the Constitution about the first of May, 1834. The head was sawed off on the night of July 2, 1834 while the ship was moored in the Charlestown Navy Yard. Restored twenty-seven years later, the figure was exhibited at Willowdale Park, Lowell, Mass. Here it remained until 1925 when the estate to which it belonged was liquidated.

There is, however, another figurehead of Andrew Jackson at the U. S. Naval Academy about which the same story of decapitation is told, and which is said to have been placed on the Constitution in 1834 and removed to the Naval Academy in 1870.

References bearing on the controversy may be found in "The Frigate Constitution" by Ira N. Hollis; U. S. Naval Institute Proceedings, November 1927, pages 1167, XX, 1211-2, 1245-9 and 1250-1, September 1928, pages XLIX and 776-8, and June 1929, pages 527-8; and "On The Decks of Old Ironsides", by Snow & Gosnell. (In press, Macmillan.)

Remarkable portraiture. Fine deep-set eyes, determined jaw, drawn lines about mouth, and haughty carriage all bespeak man of people,—

independent, confident, accustomed to working against odds and scornful of opinion of others. Bristling hair treated in manner which sets off rugged countenance. Slight sweeping motion in folds of great cape adds to effect of self possession.

2. Admiral Perry. Lent by Ralph Warren Burnham. *See illustration.*

Frank, straightforward eyes, well arched brows, firm, self-assured mouth. A courageous face with a touch of recklessness and haughty tilt to chin. Details of costume and hair well carved. Touches of blue still left on coat. Finish of arms and base show academic influence.

3. Bust of girl. From a boat which sailed on Long Island Sound. Found near Bridgeport, Connecticut. From a private collection. *See illustration.*

Made to pitch forward. Intelligent forehead, straight nose, slightly smiling mouth. Heavy hair blown back a little though no attempt, as in some, to create effect of strong wind. Utmost simplicity in treatment of dress. Impersonal face; from side, almost phlegmatic. Simplicity and calmness suggest Greek sculpture.

4. Sailor boy. From the collection of the late Harold M. Sewall, Bath, Maine.

Solemn and stocky. Wooden expression no doubt increased by recent repainting of staring eyes and repairs on nose. Nevertheless simple, modest, stalwart and free from self-consciousness. Feeling of power and control in jaunty pose with powerful chest thrown out, hands in pockets and one leg bent forward. Costume well done. Suggestion of texture in blowing red tie and white shirt. Head very thick through. Carrying over of flesh tone into area that should belong to bushy beard gives unnaturally square jaw. Same tonsorial effect seen in primitive portraits of period.

5. Small full length figurehead of woman. Late 19th century. Lent by Louis J. Clark. *See illustration.*

Little suggestion of the sea in this dainty lady with long street costume and tightly rolled umbrella, but figure of unusual charm and grace. Distribution of color very pleasing, with combination of soft grey blue and green in hat, skirt and base, and notes of black in hair, girdle, umbrella and slippers. Just enough attention given to gathers of white blouse and gently blowing folds of blue skirt; reverse curve of slim body rendered with grace and restraint. From right, uplifted head and hand on breast make her appear tragic; from left she seems determined and courageous. Extreme daintiness, as contrasted with heroic size of many figureheads, appealing.

## CIGAR STORE FIGURES

The origin of the cigar store Indian is connected with the tradition of trade signs. In London, when buildings had no numbers and there was a large proportion of illiteracy, merchants often advertised their wares to the passer-by by means of symbolical signs. The three golden balls of the money lender and the beaver hat of the hatter were familiar ones. Many Americans will remember the sheaf of wheat which until about sixty years ago hung outside the baker's shop, the large tooth before the dentist's office, the shears of the cutlery shop and the glove of the glovemaker's.

Until the great plantations of Virginia and the Indies began to send tobacco to England, the English had confined themselves to the taking of snuff, sold at apothecary shops. The first tobacco shops, which appeared during the reign of Queen Anne, advertised themselves by a carved figure resembling a negro rather than an Indian, and wearing a kilt of tobacco leaves. The confusion in the minds of the sculptors probably resulted from the association of the Indian, who smoked tobacco, with the negro who raised it on the plantations. Later, statues of the Highlander, the Dutchman, and a conventionalized roll of tobacco were used by the English trade.

It was in his native land that the Indian achieved his full glory. It is thought that the first ones were made by carvers of figure-heads. Later, when the practice became more common, the work was taken up by Swiss and German carvers who settled in the middle west.

American cigar store figures are not confined to Indians. Besides the more usual chiefs and squaws there were Sir Walter Raleighs, Lord Dundrearys, Punches, Uncle Sams; and, though a perfect lady was not allowed to smoke, wooden ones frequently offered cigars to others. They were sometimes designed by the carver, and sometimes copied from book illustrations or prints. There is an amazing variety of types, and it is seldom that two



are found alike. Later in the century cigar store signs were cast in metal.

The greatest vogue for cigar store Indians in this country came between 1850 and 1880. The modern city has gradually crowded them from the streets. Perhaps because it appealed less to their imagination to carve a commercial sign than to create a figure one day to sail the seas, the carvers seldom got into the wooden Indians the fine spirited quality of the figureheads. Many of them have however a certain stiff vigor and often good distribution of color, which makes these typically American carvings worthy of attention.

### CATALOG OF CIGAR STORE FIGURES

6. Lady in blue. Supposed to be Jenny Lind. Lent by Webster Eisenlohr, Inc. *See illustration.*

Others have called this type Dolly Varden. It has been said that no other artist in music or the drama has appealed to men of the sea as did the famous "Swedish Nightingale", who lived from 1820 to 1887. She came to this country under the management of P. T. Barnum and in the days when swamps almost cut off Battery Park from the rest of Manhattan, she used to sing there to huge audiences in the old Castle Garden. Two clipper ships were named for her and one bore a bust of her as a figurehead.

Possibly made by a carver of figureheads. Face more alive than many cigar store figures. Slightly lifted skirt reveals beneath carefully scalloped petticoat, sturdy calf and high black shoes, elegantly pointed outward.

7. French Canadian trapper. Found near Stockbridge, Mass. From a private collection. *See illustration.*

Good portrait of type. Low forehead, narrow eyes and swarthy features. Swing of body, quiver on shoulder and rolled blanket pack indicate one accustomed to long tramps through forests. Soft greens, with touches of yellow and red, good with dark color of skin. Flowing feathers on head dashing touch. Left arm restored.

Probably a familiar figure in early New England when forest hunters came to New England "trucking houses" to exchange furs for the white man's goods.

8. Indian squaw with quill. From a private collection.

Rather masculine face and uncompromising expression. Pose, stepping forward, and blanket over shoulder, conventions often used. Attempt at Indian costume, but in shape of figure and bustle-like back, strongly



No. 19. BUST OF CHILD

Wood. Height, 14½ inches







No. 35. LADY IN CHAIR

Wood. Height, 12 inches



influenced by styles then prevalent. Leaves at waist probably a relic of English tradition. Deep blue and rose of costume lightened by touches of gold in earrings, head band, fringe, garters and moccasins. Right arm and quill restored.

9. Lady in rose and blue. Lent by William Zorach.

Realistic portrait of lady fashionably and pleasingly dressed. Dark hair, deep red lips, and rose behind ear suggest Spanish type. Once wore earrings. Masculine ears, long nose and slight double chin show no attempt to flatter.

10. Archaic Indian figure. Found near Stockbridge, Mass. Lent by the American Folk Art Gallery.

A compact figure; little motion in thick-set body, but great spirit in face. Absence of paint emphasizes sculptural qualities. Intensity of primitive artist reflected in his work. Wide, eager eyes and pleasantly pursed up mouth. Hair carved into block in thin strands rather than standing out in solid mass as in later figures. Long, stiff fingers and crisp curve of blanket end also more primitive.

11. Small Indian squaw. Found near Rockland, Me. Lent by the American Folk Art Gallery.

Aloof and restrained. Simple areas of greyish colors well divided. Yellow blouse and shoes, blue skirt; rose blanket down one side of back, contrasted with yellow and blue dress on other side; fringe and other touches of gold. Again, convention of leaves at waist. Simply modeled features like white woman's but fierce concentration in eyebrows.

12. Indian squaw with animal's head. Lent by the American Folk Art Gallery.

Wide, staring eyes and dark skin. Upraised arm, brandishing tobacco leaves instead of usual pack of cigars. Costume elaborate; reddish blanket roughly hewn at back as were many others. Heavy beads strung on metal strand. Animal's head, probably wolf, no doubt intended to represent totem of her tribe.

13. Indian squaw in red and green. Lent by Robert Laurent.

Definite impression of motion in forward lunge of body and backward sweep of robes. Sharp features not Indian in type. Pleasant expression and colors pleasing.

13A. Indian squaw in red and black. Found in New York City. Lent by Mrs. Elie Nadelman.

A stocky, quiet figure. Deep colors relieved only by white of face and stockings. Penetrating, far-seeing black eyes and arched brows daubed on white face. Arms held down at sides, one hand clutching rose and other holding box, give figure repose. Great height of three feathers adds dignity. Solid Victorian legs and long, black shoes.

14. Captain Jinks of the Horse Marines. Gift of Herbert E. Ehlers.

This pompous image of the famous subject of a once popular song, stood for half a century outside of Fearey's cigar store at Newark's four corners. Definitely a caricature. The sculptor must have worked with his tongue in his cheek as he carved the grotesque, Punch-like features, the mustaches sweeping to the captain's ears, the narrow black shoes with their heels clicked together, and as he exaggerated to the point of the ridiculous, a soldier's rigid and self satisfied posture. The splendor of his tight fitting uniform would be hard to surpass. In his mouth the Captain formerly held a cigar. A similar figure, known as a bandmaster, guarded a cigar store in Coldwater, Michigan, in 1855.

15. Small Turk. Lent by the Boston Antique Shop.

Turks as cigar store signs came into prominence when Turkish tobacco and mixtures attained their popularity. This, a careful, sombre portrait showing academic influence. Hair treated realistically, earnest features finely carved, stubby hand with large-jointed fingers well done. Dignity in pose, elbow leaning on short column.

16. Turk. Made in Monmouth County, N. J. Lent by O'Cro'Coc' House.

Squatty, calm, erect, flat-footed. More colorful and simple in spirit than other Turk. No attempt to simulate folds or textures. Flat areas of soft primary colors in costume, broken by touches of black in belt, tassel of cape, dagger and shoes; rose and blue brought into large turban. Black hair painted on. Position of pudgy hands over stomach contributes to air of complacency.

## PORTRAITS

Partly because the Biblical injunction against "graven images" caused sculpture to be frowned upon, especially by the Puritans, and partly because in a pioneering country such things were considered a luxury, almost no sculpture was to be found here before the Revolution. The earliest pieces were imported from England by wealthy families; plaster casts first, then marbles ordered by Anglican families to be placed in churches to commemorate their dead, and later contemporary political figures clad in Roman garb. Among the earliest native attempts at portraiture are the old, flat gravestones on which local stone cutters sometimes chiseled vigorous if not flattering likenesses of the deceased. Patience Wright, a Quaker from Bordentown, N. J., who lived from 1725 to 1786,

modeled portraits in wax, but there was so little demand for them in her own country, that she finally settled in London where her work was more enthusiastically received. William Rush of Philadelphia, who is considered the earliest American sculptor, has already been mentioned in connection with figureheads. Besides distinguished portrait busts made as figureheads, he did a plaster bust of Lafayette and full length wood statues of Washington, Penn and Franklin. Samuel McIntire carved a large medallion relief bust of Washington for one of the posts of the entrance gate to Salem Common. Coming into prominence a little later than painting, from such beginnings American sculpture developed. The academic sculptors who followed were strongly influenced by classical and contemporary Italian work.

Though the group of folk portraits in the exhibit is very limited, it gives an idea of the individuality of scattered attempts at portraiture. The Governor Winthrop is so finished that it would hardly be classed as folk sculpture except that it was carved by a man who attained to excellence through a thorough grounding in craftsmanship rather than through academic training. Alexander Ames was known only locally, and probably had a little training. About the isolated carver of the so-called Beecher nothing is known, but he must have been spurred on by a profound admiration for his subject, so that, in spite of obvious lack of knowledge of methods, he infused much of his own simple reverence into his work.

## CATALOG OF PORTRAITS

17. Bust of Governor Winthrop. By Samuel McIntire. Lent by the American Antiquarian Society, Worcester, Mass.

Ordered by The Reverend William Bentley of Salem on May 12, 1798, and delivered to him on May 21st. Bentley also owned a chalk drawing and a miniature of Winthrop painted in England prior to 1630, the year when Winthrop came to Salem. Bust supposed to have been copied from latter; though face follows miniature closely, ruff is turned down instead of up, and coat with buttons is McIntire's addition. Hence, probably, entry in Bentley's diary, "Mr. MacIntire returned to me my Winthrop, and I cannot say that he has expressed in the bust anything which agrees



with the Governour." Another difference might have been that whereas in other portraits the governor appears to be a hardy looking person, he here seems quiet and delicate.

A finely carved portrait showing great sureness of handling. Intelligent, sensitive forehead. Turn of head and high arch of brows give far-away look to large, morose eyes. Droop of mustache emphasizes slight droop of small mouth. Pointed beard adds to length of thin face. Fine growth over drawn cheeks. Treatment of hair unusual—top brushed back roughly over crown of head, back hanging straight to shoulders. Ruff carefully done, arms and shoulders finished in simple, classical style. Well proportioned base.

18. Preacher. Called Henry Ward Beecher. Found in an Indiana farmhouse. From a private collection. *See Frontispiece.*

With simplest and crudest means sculptor has achieved by the earnestness of his attempt, a remarkably vital figure. Sharp outline of flowing hair frames a face stern, determined, uplifted. Tiny straight hands clutch huge Bible from which spirit seems to draw strength. Absolute stillness of body, and curve of shoulders tend to concentrate interest on head. Figure seems complete in spite of lack of legs. Arms with loose sleeves are separate pieces applied.

19. Head of child. 1847. By Alexander Ames. Lent by John J. Cunningham, Jr. *See illustration.*

Carved and polychromed oak. One of three portraits of sisters by same man, about whom little is known except that he worked around Buffalo, New York, between 1846 and 1850. One portrait now owned by Albright Art Gallery of Buffalo, another by the Museum at Fitchburg, Massachusetts.

Very similar in spirit to best of primitive paintings of children. Like painted children, erect and eager. Finely dotted lashes make wide brown eyes a little staring. Affability especially apparent in expression around mouth. Gathers of rose dress, set into plain yoke, carefully done. Hair brushed sleekly back of ears, then springing out in six pert, fat curls.

## CATALOG OF WEATHER VANES OF WOOD

20. Stylized rooster. From Portsmouth, N. H. From a private collection.

Individual conventions show contrast between soft down of head and breast and heavier feathers of wings and tail. Strong decorative feeling in downward sweep of wing feathers and luxuriant spreading tail. Head and small pieces of tail and wing restored.

21. Farmer. From Blue Mountain, Pa. Formerly sat astride iron pheasant, No. 130. From a private collection.

Long face with large sharp features like work of child. Dogged expression from front; rugged profile. Interest in details. Tin brim to hat; shirt and collar indicated; pockets on overalls; heels and stirrups on boots.



No. 48. INN SIGN. LARGE EAGLE

Wood. Height, 4 feet 7 inches; wing spread, 3 feet 8 inches







No. 54. SCHIMMEL EAGLE

One of group of eight Schimmel carvings

Wood. Height, 20 inches; wing spread,  $28\frac{3}{4}$  inches



22. Red and white cock. From Pottstown, Pa. From a private collection.

Long thin neck as if stretched to crow. Painted thumb tacks for eyes. Simple summing up of outstanding features. Two solid red pieces, painted with wavy streaks, make each wing. Solid white tail with streaks of red and serrated edge to suggest feathers.

23. Dachshund. Found near Rockland, Me. Lent by C. A. Rogers.

Silhouette with no attempt at carving on body except suggestion of ribs. Low, slightly curving line of head, back, and tail gives effect of motion. Not straining hard. One leg of lead so that body will swing.

24. Soldier. Lent by C. A. Rogers.

Very crude. Eyes like slits, low brows, thin straight mouth and pirate-like hat cocked at angle, give him hard cynical air.

25. Sailor in boat. Lent by C. A. Rogers.

Like work of child or primitive man in simple development of forms. Shape of head repeated for body. One arched piece for hips and legs. Two dimensional except for realistic sou'wester hat which shoots out in back beyond body.

26. Man with high hat. Lent by the American Folk Art Gallery.

Haughty gentleman with long statesman-like nose and strange, large ears scooped from back of head. Like many primitive portraits head largest because most interesting to artist; steadily diminishing scale from head down. No attempt to carve costume, but tin high hat and coat tails fastened at waist are elegant touches.

27. Large man in frock coat. Lent by Miss Elsa Schmid.

Swarthy complexion, uncomfortably square shoulders. In profile, forehead and lower lip protrude, leaving flat area between. Dressed in best soft hat, frock coat and trousers with braid.

28. Axe grinders. From the firehouse of the Union Fire Company, Chambersburg, Pa. Lent by Albert Duveen.

Jointed bodies which move when wheel is in motion. Leather coats and felt trousers. All working in deadly earnest.

29. Strutting rooster. Lent by Albert Duveen.

Stained pine silhouette. Vigorous curves of breast and arched tail. A few broad reddish strokes indicate breast wings and tail feathers. Angle of long, wide legs adds to air of extreme independence.

30. Trotting horse, painted red and green. Lent by Mrs. B. K. Goldsmith.

Silhouette. Good understanding of subject. Fairly heavy but graceful animal. Curves of legs and nearness to ground give easy motion. Bar

uncomfortably near knees. Difficulty with perspective causes unnatural doubling under of legs on far side, but rather decorative feeling in result. Stiff, fluted mane and tail.

### CATALOG OF MISCELLANEOUS OBJECTS

31. Barroom figure. From Maine. Lent by Robert Laurent.  
Gleaming white eyeballs and intensity of whole little figure would frighten anyone into buying the enormous grapes which he offers so forcibly. Jaunty costume rendered without too much attention to detail.
32. Gilded and plastered wood figure of girl. Found near Eastport, Me. Lent by the American Folk Art Gallery.  
Lovely, quiet figure. Dreamy look in heavy eyes; mouth small and demure but warm. Wavy hair soft and heavy. Knowing, visionary expression is emphasized by size of head, large for body. Gentleness in small, drooping shoulders, and right arm, pointing upward. As if warning or admonishing with hand, but too far away to speak. Feeling for round forms. Held together by direction of left arm. Rich, decorative treatment of drapery at base. Whole figure has great repose, but more warmth and less energy and self-assurance than most American work. Though found in Maine, American origin questioned. Flemish or German feeling in proportions of narrow shoulders and waist, large breasts and full hips. Possibly by German carver who settled in Maine. Original use unknown. Looks as if made for side of doorway.
33. Head of bird. Supposed to be the mythical roc. Billet head from ship. Found near Rockland, Me. Lent by the American Folk Art Gallery.  
Horizontal lines give illusion of straining against strong wind.
34. Full length figure of girl. Lent by the Boston Antique Shop.  
A certain heavy wistful attractiveness, but little vitality. Good, simple treatment of drapery, and feeling of body beneath. Traces of former gilding show through present grey paint.
35. Lady in chair. Found near Ephrata, Pa. From a private collection. *See illustration.*  
Intelligent forehead, wide bright eyes with lashes carefully painted. Rosy cheeks and round face like German Christmas angels. Sharp nose and determined chin of capable, amiable housewife. Solid mass of wavy hair beautifully stylized. Looks as if missing forearm had met other in similar position. Seated, erect, in simple country chair. With admirable thoroughness artist has even rendered from back, white-stockinged, red-gartered legs. Feeling of bulk in square masses of bosom and lap. Carved and colored diagonals of dress trimming make extremely decorative figure. See note on work of Pennsylvania Germans.

36. Two sailors, carved in the Portsmouth Navy Yard. The larger is said to be Admiral Dewey. From a private collection.

Crude but sturdy attempts at portraiture. Probably done by sailors during idle hours. Imposing mustaches; amusing, scroll-like ears; removable hats.

37. Two figures of women, carved in the Portsmouth Navy Yard. From a private collection.

Made from old mahogany, possibly parts of ships' cabins. May have been copied from coarse ladies tattooed on the bodies of sailors.

38. Pipe figure. Found near Pottstown, Pa. From a private collection.

This and three accompanying grotesque figures from period of Godey's Lady's Book. Hats form bowls of pipes, stems fit into bodies. All show deftness of handling and biting, satirical wit more sophisticated than other carvings. If made in this country, probably by carvers trained abroad.

39. Pipe figure. Found near Portsmouth, N. H. From a private collection. See No. 38.

40. Pair of pipe figures. Found near Boston, Mass. From a private collection. See No. 38.

41. Relief scene. "Broncho Charlie". Lent by Mrs. Beryl De Mott.

Dramatic fight between frontiersman and Indian, crudely carved and painted in warm, soft colors on old pine. At lower right printed "Bronco Charlie, His Last Shot". Excited horse back of Indian most successful part.

42. Arm from military figure which once stood on the estate of "Lord Timothy Dexter" in Newburyport, Mass. Lent by The Kettle and Crane Antique Shop.

Timothy Dexter, 1747-1806, was an illiterate man who, by sheer luck, acquired a large fortune after the Revolution. In middle age, having an unbalanced sense of his own importance, he built an elaborate home, on the grounds of which stood numerous triumphal arches crowned with life-sized wooden figures. Above the arch immediately in front of the entrance were effigies of Washington, Adams and Jefferson. There were military figures, lions and lambs—over fifty carvings in all. Their owner traveled about in a coach drawn by a span of cream colored horses, and he took to himself the title of "Lord Dexter" impelled, so he wrote, "by the voice of the people at large". An engraving in Newburyport shows the house in all its glory, but though its story is known all over New England, it seems impossible to find anything but fragments of the statues which once adorned it.



43. Cane with closed fist handle. Lent by The Kettle and Crane Antique Shop.  
Spiral carving of stem suggests work of furniture maker.
44. Small figure of woman. Found near Gloucester, Mass. Gift of Miss Mabel Tidball.  
Broad, capable, calm. Hands clasped over breast. Simple costume.
45. Wood star with relief of Washington's head. Lent by C. A. Rogers.
46. Anchor. Probably carved by sailor for ship's decoration. Lent by C. A. Rogers.
47. Crude carving of man. Lent by Holger Cahill.

### EAGLES

When Washington, the newly elected president, made his first triumphal tour of the young republic, it is said that he was greeted on every hand by painted and carved images of the eagle, just adopted as the national emblem. For the next fifty years it continued to be one of the most popular motives in American decoration. Transparencies shone at windows of public buildings and even ladies' fans and men's buttons were ornamented with them. Great, powerful eagles spread their wings at the prows and sterns of vessels as figureheads and counterboards; smaller ones were used as billet heads and over cabin doorways. On land they were seen finely carved and gilded over the entrances of prosperous looking houses or cast in brass as knockers; inside the houses daintier versions decorated furniture, china and even woven coverlets.

### CATALOG OF EAGLES

48. Large eagle. Formerly used as a sign for an inn near Pawtucket, R. I. Lent by the American Folk Art Gallery. *See illustration.*  
Balancing, with head and neck pulling forward, powerful lowered wings straining, huge feet clutching ball. Beak wide open, eyes fierce, as if in effort to hold position. Regular, stylized, overlapping treatment of feathers very decorative; resembles metal. Like foreign armorial bird. Perpendicular





No. 57. POLYCHROME ROOSTER

Wood. Height, 10 $\frac{1}{2}$  inches





No. 68. BLACK AND WHITE CAT

Wood. Length,  $12\frac{1}{2}$  inches



outside lines of wings and long tail effective. Holes through breast where rods formerly held in place above doorway. Must have appeared even more formidable from original lofty location.

49. Young eagle. Found in Connecticut. Lent by the American Folk Art Gallery.

Small head, rounded beak, long neck like that of fledgling. Rugged but amiable bird. As with many others, tail stiff and square. Rose, blue, gold and green blended into warm, dull effect. Fine divisions of feathers indicated by scratches in rough wood.

50. Three eagles. Said to have been carved by John Bellamy, 1836-1914, for a long time carver of figureheads for the Portsmouth Navy Yard. From a private collection.

Bellamy, last of the famous wood carvers of that section, was a resident of Kittery Point, Maine, just over the New Hampshire line, where his father owned the old Sir William Pepperill mansion. He began work at Portsmouth during the Civil War, making figureheads for all the warships built there at that period. He is best known for his eagles, having made large ones as figureheads, and smaller ones to be placed over doorways on ships and public buildings. He was a prolific worker, and carved many birds of the type here shown.

Difference in quality of each in spite of similar general characteristics as adapting of design to narrow strip; delicate, simplified stylization of feathers; comparatively straight edge of left wing feathers contrasted with sharp, uneven arrangement of those at right. White one most successful: free, rhythmical sweep to top line of wings; tragic, lonely feeling in lift of head and look of eye. Putty colored bird has some of this feeling but less poignant, perhaps because throat line is not so long. One of mahogany with short, thick neck has ugly air; less wildness in straighter wings, though carving of head is very good.

51. Small painted wood eagle. Lent by Charles Dauterman.

Said to have been carved by a Civil War patient and given to Surgeon Jeweson in token of admiration. Realistic.

52. Large black and white eagle. Lent by M. A. Chase.

Powerful, round, undecorated body. Wing feathers simply suggested. White head and tail feathers especially good.

*Among the Schimmel carvings described in the following note are also several eagles.*

## SCHIMMEL CARVINGS

Schimmel was a Pennsylvania German of uncertain date who was wounded in battle and afterwards traveled about the state carving sturdy toys and ornaments in return for his board. He chose as subjects, eagles, large and small, roosters, dogs, and sometimes more ambitious groups such as an amusing Adam and Eve or scenes like the hunter and birds, No. 69.

To show differences in surface he employed devices which made for a highly individual style. On all of the eagles the breast feathers are indicated by diagonal carvings which give a raised, diamond effect, and the rows of jagged feathers on their wide spread wings stand out in sharp relief. They are generally painted a warm, dark tone, sometimes brightened with dots or splashes of a lighter color on the breast, the wing feathers often outlined with a contrasting shade. Some of them are varnished, others have a flat finish. In spite of similar treatment, there is individuality in each bird. A group of three large eagles includes one of shiny black, with a thick powerful neck and strong elongated toes. He has an ugly expression. One of light tan stretching his long neck, looks young and gawky. No. 54, *see illustration*. The smaller one between them is more nervous; his breast is decorated with spots of red and yellow instead of the diagonal carvings. In the two latter the rough carving is continued into the feet.

There is personality, too, in the smaller birds. With a telling twist in their awkward necks he makes them look angry and scornful as do the small one of mahogany, and the larger of the parrots, No. 54; or wondering and surprised as the energetic little eagle perched on the green block of spiky flowers. The stiff legs of the two parrots are particularly good, and the flare of the tail of the larger one touching the ground and curving out like a lady's ruffled skirt, is very decorative. Even in the smallest there is energy and an air of readiness to be off.

The Schimmel roosters are stockier and much less graceful than



the "Pennsylvania pine", see No. 63. They have a certain saucy brightness and charm, but their bodies are small and stiff, their wings short and legs long, and their stubby tails, carved in the third dimension, are far less elegant than the fan-like plane of the others. About the large rooster, No. 55, there is a general look of unhappiness in the eye and hunched up body, which has none of the play of curves of the other type. His long legs and huge feet are similar to those of the eagles. His fluffy plumed tail, however, though very short is rather decorative from the back.

The coats of the dogs are suggested with the same diagonal lines as the feathers of the birds. Two hunting dogs with clipped backs are sniffing the trail, their noses pointed and their short tails stiff and attentive, their long legs with big paws snapped back. Schimmel seems to have been particularly successful in catching the unconscious alertness of young animals.

Probably especially exciting for children was the little painted tiger with the great dog-like head, who fairly grins with the bliss of holding in his huge teeth a stiff and utterly helpless little man. To them this wandering carver must have been a welcome guest, and no doubt their elders too enjoyed watching his vigorous animals emerge from the wood.

Though lacking the grace or subtlety which characterize other Pennsylvania carvings, they have instead a certain blatant vitality, and an equally keen, though more crudely rendered understanding of animals. Even more than the others he kept to his own devices rather than attempting naturalism. Recent appreciation of his work has led to general, and probably not always accurate, application of his name to this style of carving.

#### CATALOG OF SCHIMMEL CARVINGS

- 53. Fourteen Schimmel carvings. From a private collection.
- 54. Eight Schimmel carvings. Lent by McKearin's. *See illus.*
- 55. Large Schimmel rooster. Lent by the American Folk Art Gallery.

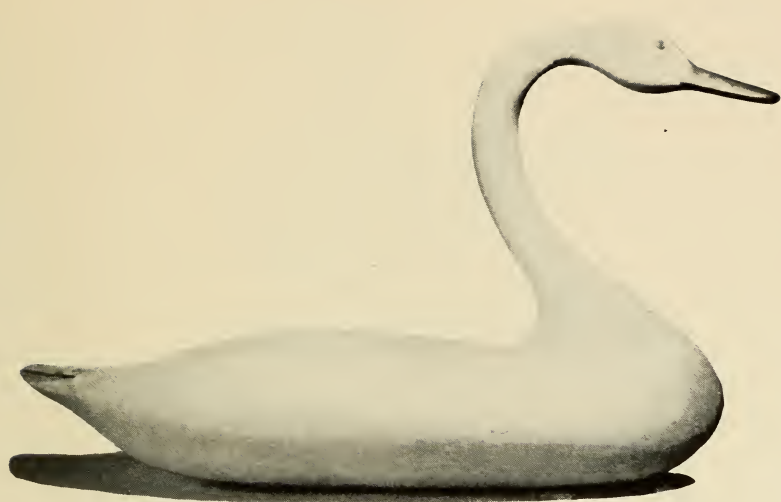


## THE PENNSYLVANIA GERMANS

The folk products of this country have naturally been greatly enriched from time to time by the infusion of new blood from other countries. Strongest of all was the influence of the Pennsylvania Germans. Bringing with them a fondness for fresh color, a natural and robust instinct for design, and thorough traditions of workmanship, there is an unmistakable individuality—gay, solid, honest—about everything they produced. It is seen in their painted bride boxes and chests, in the bright *fraktur* paintings with which they recorded births and marriages, in the colored tiles, and in their plaster cottage ornaments and iron stoveplates. See sections on these subjects.

As with the work of many foreign peasants, two outstanding characteristics reflected in their decoration are their closeness to the soil, and their deeply religious nature. In the stoveplates especially is the latter apparent; among the plaster ornaments, shrines and angels were popular subjects, and the *fraktur* paintings were often embellished with the sprightliest of angels. Their fondness for the tulip in decoration is seen in these pictures and in the decoration of furniture, pottery and cast iron.

With a background of centuries of farming in the old country, and of hard experience in the new, where their lives were so bound up with the live stock they cared for, the German settlers had a deep-rooted understanding of animals which few artists today are fortunate enough to possess. The result, at the hands of craftsmen endowed with ease of handling material and a strong decorative sense, was an unconscious stylization which conveyed the spirit of the animal without being too realistic. Certain conventions turn up again and again in these carvings. In portraying both horses and roosters, two subjects most often chosen, the heads and tails almost always curve slightly in the same direction, giving them quiet poise and grace, and bringing out characteristic muscular motions. Many of the horses are in a similar pose, quiet but alert, with necks arched, noses in, one hind leg a little lifted,



#### DECOY BIRDS

No. 88. Wild Swan. Length,  $33\frac{1}{2}$  inches

No. 95. Sea Loon. Length,  $25\frac{1}{2}$  inches





#### DECOY BIRDS

No. 105. Pigeon. Length.  $19\frac{1}{2}$  inches

No. 106. Loon. Length. 11 inches

No. 75. Sleeping Black Duck. Length.  $15\frac{1}{2}$  inches



tail carved in one piece with the other leg. And often there is a subtle interplay of planes in the tilted, fan-like tails and the curved bodies of the stiff-legged roosters which are so characteristic of this district that they are known as "Pennsylvania pine". Rarely do the crudest versions lack grace and a living quality. Nervous curves in the bodies of small birds suggest quick, light motion, and now and then there is a glimpse of humor in a gay and unrealistic fat bird.

These people expected things surrounding them to be decorative as well as practical, and the great number who tried their hand at some kind of creative work were not set apart as a special class. This attitude must have developed widespread aesthetic discrimination, affording a type of enjoyment which mass production methods have gradually taken away from the working people.

Most of the birds and animals in the following group were made by Pennsylvania Germans.

#### CATALOG OF OTHER BIRD AND ANIMAL CARVINGS

56. Horse. From Pennsylvania. Lent by Mrs. Edith Halpert.

Similar to No. 58, but a little stiffer and less mature looking. Shorter body, neck and chest less developed, legs long and not so well shaped. Playful tilt of head. Both horses have carved and painted waving manes, and painted red saddle cloths.

57. Polychrome rooster. From Pennsylvania. Lent by the American Folk Art Gallery. *See illustration.*

Carver simplified and improvised on decorative attributes of roosters, making fine piece of design and still bringing out essential spirit of subject. One of most subtle and effective figures in exhibit. Restrained, sinuous curves of neck, breast and body contrasted with slanting plane of elaborate tail, give elegant motion. Different simple devices indicate breast, wing and tail feathers. Similar conventions in base. Steps peacock-like to display to best advantage from every position splendor of tail, which spreads nearly to his haughty head and down to ground. Contour of separate carved feathers conform to large right angle. Irregular surfaces of dull yellow, orange and black suggest, without attempting to be true to life, sheen of roosters' feathers. Air of supreme assurance.

58. Horse. From Pennsylvania. Lent by the American Folk Art Gallery.

Stately, massive, patient. Great ease of bearing. Good arch to thick neck, nose in, head turned a little to right in same direction as powerful hind



quarters. Convention of slightly raised hind leg, and heavy sweeping tail carved with other leg. Interesting contrast to dashing horses of metal weather vanes. In spite of stillness, feeling of unlimited latent energy.

59. Round painted bird. Lent by the American Folk Art Gallery.
60. Small horse and cow. From Pennsylvania. Lent by the American Folk Art Gallery.  
Same conventions of pose as No. 56 and No. 58, but less suggestion of muscles of body. Remarkable contrast in contours between tense, alert spirit of horse and relaxed, sagging pose of cow.
61. Small dog. From Pennsylvania. Lent by O'Cro'Coc' House.
62. Two birds. Lent by O'Cro'Coc' House.  
The tiny yellow bird is attributed to John Lahn who lived at Hammer Creek Meeting House, Pennsylvania, from 1796-1890. Keen interpretation of motion.
63. Five Pennsylvania pine roosters. Lent by C. A. Rogers.  
Style of rooster known as "Pennsylvania pine". Heads with large combs turned to one side, wings simply indicated; large fan-like tails, generally carved in one piece and fluted to suggest feathers, are set at angle to bodies. Polychrome rooster, No. 57, is finest and most elaborate attempt, but even simplest has grace and spirit.
64. Painted pigeon. From a private collection.  
Perky pigeon decorated with raised paint. Red and black tulip on breast similar to one on shaped blue pedestal.
65. Small spotted dog. From a private collection.
66. Miniature rooster and hen. From a private collection.
67. Pair of dappled horses. From Portsmouth, N. H. From a private collection.  
Simpler and more conventional than Pennsylvania horses. More like later mechanical toys. Good lines for backs, necks and noses; straight bellies, stiff legs. Heads very narrow from front, giving expression of sorrow and wonder. Amusing, but none of sculptural quality of No. 56 and No. 58. On gaily flowered platform.
68. Black and white cat. From Pennsylvania. Toy or doorstep. Lent by Francis D. Brinton. *See illustration.*  
Synthetic interpretation very like modern work. No eyes. One listens for purrs coming from squatting, relaxed body with black tail curled contentedly around it. Sufficient unto himself.



69. Hunter and bird scene. Lent by Mr. and Mrs. Harold Fowler.  
Smooth carving, mellow colors, varnished. Simply laid out. Hunter beaming as he sees prey. Dog attentive, nose pointed, leg raised. Fowl, separated from him by brush and still unconscious of fate, intent on devouring three large seeds. Variety of good poses as each, standing on stick legs, strains to get something for himself.
70. Maple bird. Lent by Mrs. Edith Halpert.  
Continuous, flowing outline; bulbous forms of neck and body, with smooth, yellowish varnished surface give slippery, wet appearance.
71. Small bird. Carved by the donor's grandfather. Gift of Mrs. Hannah Erwin.  
Dainty. Nervous.
72. Birds on tree. Found in Pennsylvania. Lent by Holger Cahill.  
Good interpretation of quick twitches of slim bodies.
73. Barnyard scene. Found near Providence, R. I. Owned by the Museum.  
Whittled by old resident of Wakefield, R. I., to fit into cigar box. Utter disregard of comparative proportions of man, barn and animals; evident delight in working out details, as horns of cow, and perky ears and curling tails of piglets.
74. Small painted pigeon. Lent by Miss Dorothy Varian.
- 74A. Rooster. Found in Manchester, N. H. Lent by Mrs. G. H. Wilde.  
Similar to conventions of so-called Pennsylvania pine roosters. Has been suggested that fine lines carved in fan-shaped tail were conscious imitation of underside of mushroom.
- 74B. Large lamb. Found near Marblehead, Mass. Lent by Mrs. R. E. Tomlinson.

### DECOY BIRDS

Decoy birds are indigenous to this country, having been used here by the Indians long before the white man came. Besides actually making likenesses of birds, the Indians used dead birds or stuffed skins. The colonists took over Indian methods of hunting, using carved decoys.

These birds were and still are made by hunters, blacksmiths, carpenters, village whittlers and professional decoy makers in every section of the country where there is bird hunting. Mr. Joel Barber has listed over sixty varieties of birds which these anonymous carvers have portrayed, among them duck, loon, goose, plover, rail and snipe. In this vicinity, Barnegat Bay and parts of Long Island and the New England coast have yielded many interesting examples. Some were made to float on the water and lure their live counterparts within shooting range; "stick-ups", placed on shore to deceive land birds, are so called from the fact that they are "stuck up" on pegs which fit into holes in their bodies. Though the birds vary greatly in type and workmanship, they give in common a living impression of the smooth motion of water birds, and the alert, jerky poise of those which live on shore.

Some are very primitive interpretations. Outstanding in this class is the arrogant black loon in the group numbered 98 which looks like an African carving, its tall neck haughtily pulled back, its bill and breast confidently shooting forward. The loon, No. 106, with its flat, boat-like body, unrealistic silver tail with serrated edge, and quick turn of the neck, is another. The flat white eider duck, No. 86, with bold black border and face markings, gives a remarkable impression of resting quietly on the water. In spite of its crudeness, No. 103, with bent nail legs has a feeling of throbbing life in its round body, and the contour of the spike bill curlew, No. 92, with bill curving sharply downward, is decorative. The large, alert stick-up pigeon, No. 105, has a self-sufficient look in his round human eye, and the haughty sweep of his wing. Others less crude are still synthetic versions; an effective one is the long, flat sea loon, No. 95, with a sharp, flat head, smooth black and white breast. And in spite of their knob heads and lack of bills, the two stick-ups, No. 93 and No. 96A, have a bird-like quality very modern in spirit.

The majority however are more realistic. The curved bodies of some of the larger birds appear to sail slowly, their pointed tails

rising slanting from the water like the keel of a ship. This is noticeable in the Canada goose decoy, No. 76, and the black goose in the group numbered 98. The maker of the wild white swan, No. 88, has caught the aloof elegance associated with the swan. The pose of the white winged coot, No. 87, is decorative, his bill resting on his breast and giving a graceful arch to his neck. The bodies of some of the ducks are squat and comfortable, their heads drawn back and breasts pushing easily ahead; others have a compact, torpedo-like form. Most of them have the effect of effortless gliding, though No. 81, No. 82 and No. 83, are straining forward. One of the loveliest of all is the brown sheldrake, No. 83, almost Japanese in feeling, its slender head shot forward, a quick, darting motion in its body. No. 81 has some of this quality, and its smooth, gleaming surface and mellow colors are particularly pleasing; likewise No. 80.

Two miniature ducks, No. 107, on small oval wood bases, merit attention. Delicate lines of dashes indicate their feathers and give a wet look to their simple but perfect greenish bodies.

It is significant that these birds are made purely for utilitarian purposes by plain working people. They are one of the few forms of our folk expression which has survived the machine age, for though factories have taken up their manufacture for large sporting goods stores, many isolated whittlers still continue to carve them. As free from self consciousness as the birds they copy, they often attain by their sensitive response to action they have watched so often, results which many a modern sculptor would justly envy.

Wood decoys are now also used in France, and to some extent in England.

## CATALOG OF DECOY BIRDS

From the Joel Barber Collection:

75. Sleeping black duck. Connecticut coast. Lent by Tom Davis. *See illustration.*
76. Typical Canada goose decoy. Barnegat Bay, N. J. White Cedar. Hollow.
77. Brant drake. Barnegat Bay, N. J.
78. Black duck. Barnegat Bay, N. J. Maker's own model for species.
79. Very old black duck. Barnegat Bay, N. J. Body designed to receive bird skin.
80. Pin tail drake. Delaware Bay. Courtesy of John Blair, Jr.
81. Sheldrake. Great South Bay. Late fall plumage. Pine-knot head.
82. Labrador gull. Copague, Long Island. Used in spring brant shooting. Anchored with decoys as additional sign of safety.
83. Swimming sheldrake. Great South Bay. Cedar head.
84. Sheldrake. Great South Bay. Wing coverts.
85. Ruddy duck. In original condition.
86. Eider duck. Monhegan Island, Me. Male plumage.
87. White winged coot. Monhegan Island, Me. Deep sea decoy.
88. Wild swan. Havre de Grace, Md. A very rare example of an old swan decoy. *See illustration.*
89. Yellowlegs. Snipe. Bayhead, N. J.
90. Yellowlegs. Snipe. Made in Newark for use on the Jersey meadows.
91. Snipe. Made at Canarsie, L. I., for use on Jamaica Bay. Courtesy of Capt. John Whitaker.

92. Spike bill curlew. Charleston, S. C. Old decoy found under unoccupied house on island off Charleston.
  93. Oversize yellowlegs. Snipe. Great South Bay. Courtesy of Percy Cushing.
  94. Sheldrake. N. J.
  95. Sea loon. Coast of Maine. *See illustration.*
  96. Eight decoy heads.
  - 96A. Yellowlegs. Snipe. Nantucket, Mass.
- 
97. Black breasted plover. Lent by M. A. Chase.
  98. Six decoy ducks. Lent by M. A. Chase.
  99. Snipe decoy and small bird. Lent by M. A. Chase.
  100. Female broadbill. Lent by Wood Gaylor.
  101. Black mallard. Factory made. Lent by Stefan Hirsch.
  102. Plover. Lent by the American Folk Art Gallery.
  103. Decoy bird. Lent by Holger Cahill.
  104. Eider duck. Male plumage. Nova Scotia. Lent by Miss Margaret Jarden.
  105. Alleged weather vane. Probably used as stick-up for plumage hunters. Lent by Mrs. Edith G. Halpert. *See illustration.*
  106. Loon with silver tail. Head and neck made from root. From a private collection. *See illustration.*

## MINIATURE DECOYS

107. Two miniature ducks. From a private collection.
108. Two ducks and one swan. Lent by Holger Cahill.
109. Three ducks. Lent by the American Folk Art Gallery.



## TOYS

The few toys here exhibited are of a simple type. They are the work of the German settlers of Pennsylvania, who had made toys in the old country, and of the wood carvers of New England villages who, as they gradually grew away from Puritan intolerance, found in the making of sleds, rocking horses, dancing dolls and carts, a remunerative sideline. Many of the Noah's Arks and dancing dolls are attributed to negroes. On some toys much time and care were lavished. One Noah's Ark in this country holds fifty-five animals, including insects, butterflies and lady bugs. High-minded parents sometimes gave their children special "Sunday Toys" intended to drive home an appropriate moral to sensitive young minds. The Essex Institute in Salem has a delightful collection of more finished early toys.

## CATALOG OF TOYS

110. Part of a set of ninepins. From Pennsylvania. Lent by Holger Cahill.

Caricatures. All have self-satisfied smirk which would make their many undignified falls look unexpected and ridiculous.

111. Small negro doll. From a private collection.

112. Hobby horse rocker. Found near Bangor, Maine. Lent by Holger Cahill.

Two red silhouette horses with high-backed seat between. Small formal heads turned slightly outwards, arched necks wide at base. Plain round legs set at jaunty angle to haughtily held bodies. Flare of rockers good culmination for design. Paint entirely rubbed from heads by small hands which have clutched them.

113. Jointed negro doll. From Pennsylvania. Lent by Holger Cahill.

Possibly carved by a negro. Good portrayal of negro type in smooth, round head, squat features, white eyeballs, heavy lips. Square shoulders, broad chest, stiff torso but joints so flexible that he seems about to break into a dance. Worn toes of boots bear witness to hard use.

114. Revolutionary soldier. Lent by the American Folk Art Gallery.

Delightful caricature of pompous type. Arched brows over large black eyes set in still larger whites give worried, tired look. From side, reced-

ing gums make profile insignificant. Effort to look military, with rigid carriage and chin pulled in, is made ridiculous by coat collar standing out from neck in back, and foolish looking plume on top of hat. Holds sword in one of straight, thin, swinging arms. Incongruity of staring, wistful expression and immobile manly pose must have been the more amusing when arms were in motion. Mellow color, smooth surface. Stands on drum-like base.

115. Balancing man. Lent by Holger Cahill.

Takes performance seriously. Fully conscious of dignity in stovepipe hat and black coat. Crude torso, with tiny stumps, stands on gilded pedestal which gives illusion of long legs. When mounted, bows stiffly and repeatedly.

116. Jumping toy. From a private collection.

117. Hobby horse. From Doylestown, Pa. Lent by Mrs. Edith G. Halpert.

Painted red with streaks of black to suggest hair. Spirited mount. Brass thumb tack in center of each perfectly round eye gives wild expression; large nostrils snorting, and mouth open as if champing at bit. Good curve to neck, flat legs conventionalized to suggest shape of horses'. From front, narrow face with black spots around eyes, and folded leather ears sticking out sideways, looks positively furious. Braced as if about to express emotions in hearty kick with one of stiff legs. Painted mane, thin hair tail. English saddle with real stirrups. Greenish black platform and rockers.

118. Hobby horse. From Pottstown, Pa. Lent by the American Folk Art Gallery.

Built on same general style as red hobby, but cruder with less definite shapes. Long, narrow body stained tan with circular touches of red, yellow and green on saddle and horse alike. Sleepy, almond-shaped eyes, leather ears missing, closed mouth drooping, legs similar to those of No. 117 but less determined. Limp forelock. Resigned attitude of reliable and willing but very tired horse. Remains of carpet cloth saddle with high wood ends. Grey hair tail.

119. Hobby horse. From Ephrata, Pa. Lent by Holger Cahill.

Probably made by a chair-maker. Least attempt at realism. Black, log-shaped body put together with wooden pegs, simple turned chair legs with stretcher. Towering neck must have given great sense of security to rider. Short head with deep curving cheekbone and thin throat. Planes of head simply carved. Joining of neck to body interesting. Placing of legs near together, with body extending on either side gives pitching motion. From front, angular effect, with white streak on nose in otherwise black figure, tall column of neck and round cross section of body suggests African carving. Leather ears. Hole at back probably once held tail.



120. Hobby horse. Lent by Mrs. Elie Nadelman.

Gay, compact hobby, spatter painted. Jaunty head and tail added to solid pieces which form body and rockers. Though legs not represented, crisply curving ends of rockers give impression of great activity. Thin, bird-like face almost smiling, protruding eyes, short ears. Solid, flaring, shortly cropped wood tail. Sides worn where feet of former riders have rested on wood peg stirrups.

121. Jointed horse. Lent by Mrs. G. H. Wilde.

Friendly but wary. Legs move like those of metal horses. From front, wide, determined mouth suggests stubborn moments.

- 121A. Punch and Judy. Jumping toy. Found in Freehold, N. J.  
Lent by Mrs. R. E. Tomlinson.

## WORK IN METAL

Iron furnaces were established in most of the colonies soon after their settlement. Governor Winthrop was interested in the first in Massachusetts; in Pennsylvania the work received its first impetus under William Penn; and in Virginia, Governor Spotswood, and Augustine Washington, father of the General, were connected with the industry. Forges were generally located near the furnaces. And throughout the colonies, the smith who wrought the products of the furnaces into useful shapes, was an invaluable and respected member of every community.

Objects were both wrought and cast in iron, and fine examples of andirons, candlesticks, knockers and hinges were turned out by the local artisans. Pieces made from sheet iron could be cut or wrought into the desired shape by the smith, and the silhouetted weather vanes were probably made by him. Figures were cast in the round by the sand mold process which is still in use in foundries today. For the molds original patterns had to be carved in wood.

Almost nothing is known about pattern carvers. In the case of the Pennsylvania German stoveplates, see Contents for section on Stove Plates, it has been found that pattern carvers from Germany sometimes settled here to do the work, and that one carver would sell patterns to different furnaces. It is to these anonymous carvers however, that we owe the vigorous designs of these cast iron weather vanes and other figures.

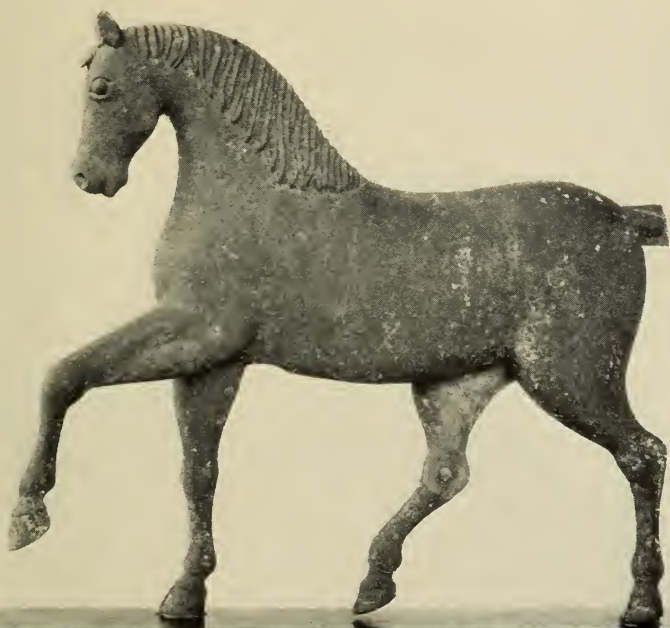
Many weather vanes were made in the 19th century from sheet metal. Some like the gull, No. 123, the pigeon, No. 133, the crowing cock, No. 136, and Liberty, No. 137, were hammered by copper- or tinsmiths. The first three mentioned were made of small pieces soldered together. When many of the same type were desired, dies were made from a wood pattern, and the main body of the vanes stamped out and soldered together. Finishing touches were added by hand. When, for the sake of balance, it was neces-

sary to make animals' heads in iron or lead, the head was cut from the original wood pattern and sent to a foundry to be cast. When Currier and Ives were publishing prints of famous racing horses, makers of weather vanes copied horses from the prints. Some of them were so like their live models that enthusiastic horsemen could recognize them. The manufacturer sometimes added jockeys and sulkies. No. 135, No. 140, and No. 146 were made from Currier and Ives prints.

Large deer and lions so prevalent in Victorian gardens were not included in the exhibit since most of them were made in England.

Eberlein and McClure, in the introduction to their *Practical Book of Early American Arts and Crafts*, state that every part of this country settled before the third decade of the 19th century had some share in the early craft development, which gave it cause for proper local pride. And that this work, being of the people and for them, is truly a folk art. The anonymous smiths and pattern makers who designed metal figures, like the makers of decoys, interpreted animals in a variety of ways, according to their medium, their individual aptness in handling it, their sensitiveness, and their contact with outside influences. Some of the animals they made are quiet, in characteristic poses; others are full of motion. Some are silhouettes, some in low relief, and others round. Regardless of the skill which went into their making, they have in common a feeling of freedom, as if they belonged in the wind and the sun, and a sturdiness which would be undisturbed by snow and rain. Their makers showed a sense of fitness in their choice of subject, and, like the carvers of figureheads though less assuming, they were no doubt spurred on to do a lively piece of work by the thought of its final commanding position against the sky.

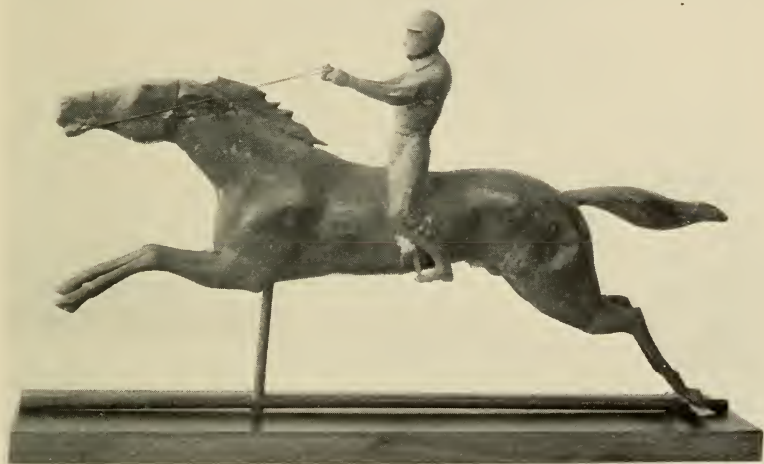
James Truslow Adams, discussing the art of the colonies in his *Provincial Society*, points out that though in the early days there were perhaps fewer flowers at the top, the roots were probably deeper in the soil than they are today, and he goes on to



No. 122. WEATHER VANE. HORSE

Cast Iron. Height, 18 inches





No. 124. WEATHER VANE. HORSE AND JOCKEY

Stamped copper. Height,  $17\frac{1}{2}$  inches





remark on the vitality of any movement which has its roots in the life of the common people. These simple 19th century weather vanes are an example of that vitality still holding its own in out of the way places while the fine arts were beginning to flourish in the cities.

### CATALOG OF METAL WEATHER VANES

122. Formal horse. Cast iron. From a private collection. *See illustration.*

Outstanding figure with strong sculptural feeling; has been compared to work of Chinese. Pompous, controlled grace. Fine rounded neck, head drawn in, short ears up, straight mane and forelock in relief, wide nervous eyes, very round nostrils. One foreleg lifted high. Tail broken off. Unlike many modern stylized animals, with strained tightness in their affected poses, this horse gains rather than loses in dignity by the formality of his pose. Cast from same mold as No. 133. Both found near Boston.

123. Gull. Hammered tin. From a private collection.

Vivid, realistic interpretation of bird just alighting. Neck turned, powerful wings half spread, tail down, in effort to balance body on small ball. Squawking. Made from many small pieces soldered together.

124. Horse and jockey. Stamped copper. From a private collection. *See illustration.*

Strong, exciting representation of racer. Head straining forward, ears laid down, both front legs leaping in air, tail flying. Jockey riding as if part of horse; standing in short stirrups of light racing saddle, he grips horse with legs and holds reins high, urging him on. Horse rounder and more sculptural than many sheet metal figures. No superfluous detail; eyes and ears only suggested; adds to impression of speed and tenseness. Pose with both hind legs on ground, not realistic like those of other horses, but creates effect of shooting ahead with no waste motion.

125. Horse with flowing tail. Front half cast. Back stamped. From a private collection.

Sharp, simple stylization of jaw and mane. Thin legs, restrained motion, lighter feeling than cast iron horses, No. 122 and No. 134. Curves more crisp, flatter body. Wide, flat tail with jagged lines to indicate wavy hair, decorative.

126. Cow. Head cast. Body stamped. From a private collection.

Good head, patient and calm. Fine horns and tail. Short legs. Delicate modeling of body, thin at throat, soft and fuller at sides. Relaxed curves. Remarkable contrast in spirit between repose of cow, head hanging forward, body sagging, and certain tenseness in heads and bodies of all of the horses.

127. Formal rooster. Painted iron. Evidently cast from the same mold as No. 142. From a private collection.

Proud chest, one foot lifted formally. Interesting stylization of short rounded comb, breast and wing feathers. Large tail, cut from flat piece, highly arched.

128. Gabriel blowing his trumpet. A similar iron weather vane, from the Baptist Church in Whitney, Vt., was reproduced in *Antiques* for December 1930. From a private collection.

Heavy iron silhouette, crude, almost violently energetic. Flies as if swimming through air in hot pursuit, one foot kicking high. Rugged features. Wears only crenelated crown and wings. One hand holds long trumpet which he blows, other, large and threatening, points ahead.

129. Reindeer. Iron. From Pennsylvania. From a private collection.

Simple silhouette. Modern in style. Head held high and drawn back, great horns like long branch. Short tail curving forward. Stiff legs with no suggestion of ground below, as if leaping through air. Reindeer always popular in German decoration.

130. Indian. Iron. From Pennsylvania. From a private collection.

Silhouette. Lunging forward, drawing his bow. Large feather head-dress.

131. Pheasant. Iron. From Blue Mountain, Pa. From a private collection. *See illustration.*

Silhouette with flowing outline. Sharp head, open beak, lobe shaped body, glorious sweep to tail, drooping feathers of which are separate pieces attached. Large pierced hole for eye. Wood farmer, No. 21, formerly rode astride him.

132. Mercury. Early iron weather vane from Newburyport, Mass. Lent by the Boston Antique Shop.

Silhouette, heavily painted. Small head, long body, little motion though one foot raised. Winged hat, wavy hair showing below. Carries usual purse in one hand and caduceus in other.

133. Pigeon. Hammered copper. Lent by the American Folk Art Gallery.

Erect, buoyant. Small pointed head held high, wings raised, wide flat tail, knees snapped back, proudly poised. Separate devices indicate breast, wing and tail feathers. Large, decorative arrow below.

134. Horse. Cast iron. Evidently from same mold as No. 122. Lent by the American Folk Art Gallery.

Flowing tail cut from flat iron.

135. Horse and sulky. Stamped and gilded. From a private collection.

Horse has iron head, small for body. Jagged mane blowing, eyes bright, mouth a little open. Neck long for body giving impression of energy; slight turn of head suggests swaying motion of fast trotting horse. Hind quarters lower than front as if from pull of cart. Straight thin jockey with iron head and stamped metal body. Holds rein and whip. Wire spokes and carriage rods. Horse copied from Currier and Ives print of race-horse Ethan Allen.

136. Crowing cock. Hammered copper. From Monmouth County, N. J. Lent by the American Folk Art Gallery.

Head thrust out, beak wide open showing tongue, wings raised, whole body straining forward. Flat, cut-out comb, wattle and tail. Back of arrow ribbed in manner similar to arched tail and comb. Decorative stylization of feathers. Stiff legs.

137. Liberty. Hammered metal. Evidently adapted from Bartholdi's statue. Found in the Penobscot Valley, Me. Lent by the American Folk Art Gallery.

Long, sharp, sad profile; questioning, arched brow; drooping eye. Uplifted right arm bears torch with blowing flame. Crown with high jutting points. Simple folds of ample draperies reach to ground with little suggestion of motion. A still and quite dignified figure, not heavy in spite of voluminous garment.

138. Small iron horse. From the valley of the Potomac. Lent by the American Folk Art Gallery.

Lovely, formal silhouette. Graceful arch to long neck, tiny pierced hole for eye, one foreleg raised, other stiff and extended with knee snapped back as if daintily pawing the ground. Beautifully curved back.

139. Painted iron locomotive. Lent by the American Folk Art Gallery.

Silhouette. Probably from a railroad station. Makes decorative pattern with clear-cut outline of stack, whistles and bell, lightened by open spaces of windows of engineer's cab, lower spokes of wheels and bars of cow-catcher.

140. Horse and sulky. Stamped and gilded. Lent by the American Folk Art Gallery.

Horse similar to No. 146. Both small adaptations of Currier and Ives print of horse Ethan Allen, known to weather vane trade as Ethan Allen Jr. Small iron head high, body erect, mane and tail flying. Light and

swift. Space between hoofs and bar of vane give appearance of hardly touching ground over which he is dashing. Jockey, with sidewhiskers and short jacket more jaunty than No. 135, looks as if thoroughly enjoying himself. Unfinished inside of legs shows how sheet metal figures look before being soldered together.

141. Cow. Stamped and slightly gilded. Lent by Stefan Hirsch.

Smaller and flatter and head a little lower than No. 126 but like it in relaxed lines, short legs, stillness and self-sufficiency. Gold leaf almost worn off.

142. Formal rooster. Painted iron. Evidently from same mold as No. 127. Lent by C. A. Rogers.

143. Large iron horse. From Pennsylvania. Lent by C. A. Rogers.

Silhouette. Continuous flowing rhythm in outline. Heavy grace. Jogging carefully. High arch to neck and powerful hind quarters.

144. Very small horse. Tin. Found in Pennsylvania. Lent by C. A. Rogers.

Silhouette. Heavy body, thin legs, nose in, flying mane, bushy tail. Sharp outline of mane and barb of arrow similar.

145. Tan and black horse. Painted iron. Lent by C. A. Rogers.

Silhouette. Simple, childlike version. Heavy type but not awkward. Mane and tail and hoofs painted black.

146. Trotting horse. Cast lead head, stamped copper body. Lent by Albert Duveen.

Like No. 140, known as Ethan Allen Jr. Light, sure, quick. Neck high, held back, keen eye, mane and tail blowing. Far legs doubled well under. Distance above rod adds to effect of briskness.

147. Grey horse. Stamped from die made about fifty years ago. From Rockland, Me. Lent by Mrs. B. K. Goldsmith.

More sculptural feeling in this and No. 124 than in other sheet metal figures. Long legs, motion in every part of body, though looser and less controlled than No. 146. Large, realistic lead head, straining forward. Exaggerated length of hind leg and tail; hind quarters lower than front, increase illusion of effort. From front and back, curves of body suggest slight sideward swing in gait of large trotting horse.



CATALOG OF MISCELLANEOUS OBJECTS

148. George Washington. Cast iron garden figure. From a private collection.

Cast in two pieces. Wears toga over late 18th century costume, of which shoulder and arm are shown. Part concession to classical tradition of clothing in Roman garb statues of statesmen. Aloof expression, set mouth, haughty bearing. Scroll in one hand; other holds toga in place. Drapery well done; thin, flat and simple. A youthful, cast iron figure of Martha Washington has been seen in a garden with a figure from same mold as this.

149. Dog's head. Cast iron hitching post. From a private collection.

Glum. Nose distinctly divided from mouth gives almost human look. Contour of soft, rounded back and chest, neck and chin stuck sadly forward, more human than canine.

150. Horse's head. Cast iron hitching post. Lent by the American Folk Art Gallery.

Spirited head with solid feeling. Quite stylized. Large, round eyes, powerful, erect neck wide at base, waving mane parted and hanging on both sides. Short, alert ears, snorting nostrils with ring in each.

151. Horse's head. Cast iron hitching post. From a private collection.

Less stylized than No. 150. Slight arch of neck, curving in at base.

152. Small horse. Cast iron doorstep. Lent by C. A. Rogers.

Cast in single mold. Realistic.

153. Duck. Painted cast iron garden ornament. From a private collection.

154. Striding man. Brass doorstep. From Pennsylvania. From a private collection.

Vigorous figure. Handle above hat.

155. Painted cast iron pigeon. From Pennsylvania. Architectural ornament for fences or houses. From a private collection.

156. Pair of cast iron pigeons. From Pennsylvania. Architectural ornaments. From a private collection.

157. Horse. Cast in brass for bootblack stand. Lent by Wood Gaylor.

Much simplified; fine decorative feeling without being stilted. Remarkably like an early Greek horse of bronze in Metropolitan Museum. Only three legs shown and no superfluous details. Slow, forward pushing motion. Dignified, alert, reserved; simple, branch-like form rising from back and holding foot rest does not detract from figure of horse.

158. Horse. Cast in iron for bootblack stand. Found in Newark. Lent by Miss Margaret Jarden.

Almost identical with No. 157, but slight variation in molds. This one has mane, tail made in one piece with body, and foreleg which touches ground is thinner and less scroll-like.

159. Devil bootjack. Cast in brass. Found in Massachusetts. From a private collection.

Simplest, flat, curving outline forms. Tall horns shaped like horseshoe to grasp heels of boots. Diabolic smile, hands on hips, toes out. Sprightly figure, suggestive of African in vigorous simplicity and conventionalization of forms. Perhaps the surprising presence of such a personage in New England, where he was shunned with such zeal, may be accounted for by the fact that he would have to be stepped on every time he was used.

160. Lady cookie mold. Tin. Found in Pennsylvania. Lent by Holger Cahill.

Germans have the art of pleasing children. The custom of celebrating Christmas with a lighted fir tree, now the most joyfully anticipated sight of the year for children, is said to have been introduced into this country by Hessian soldiers during the Revolution. The name Kindergarten is still retained for the promising introduction to school life developed by sympathetic German educators. Youngsters the world over have been made happy with German toys. And with characteristic kindness housewives often took pains to bake cookies in humorous and fantastic shapes, as delightful to imaginations as to palates.

161. Horse cookie mold. Tin. From Pennsylvania. From a private collection.

162. Thirteen small cut-out tin patterns. From Pennsylvania. Lent by Holger Cahill.

Possibly patterns for backs of cookie molds. Man, baby, bunny, flowers, cheerful looking birds with large round eyes, dogs and horses with turned up noses and wide, curving legs.

- 162A. Two tin silhouette birds. Lent by M. A. Chase.



## FIRE-MARKS

Fire-marks are emblems of identification for insured buildings, first used in England in the late 17th century, and in the United States in 1752.

In the 17th and 18th centuries there were no municipal fire companies in England. When the idea of forming fire insurance companies first came into use, each insurance company employed its own brigade of firemen. Since these companies were interested in protecting only the houses insured by them, each had its own insignia which it attached to the fronts of insured houses. If firemen arrived at a burning house not marked with the insignia of their company, it is said that they returned calmly to their other duties, leaving the house to the mercy of others.

In America the first fire companies were made up of volunteer citizens. Insurance companies often had a favorite fire brigade to whose support they contributed and whose members were therefore anxious to coöperate with them.

The first American fire insurance company, of which Benjamin Franklin was one of the founders, was called "The Philadelphia Contributionship for the Insurance of Houses from Loss by Fire". It is still in existence. Because of its insignia, see No. 163, it became popularly known as the "Hand in Hand". When, in 1784, this company decided to insure no houses with trees close by, some of the citizens resigned in indignation and formed a new company. They took for their symbol a green tree. Early plates from this company, in which a lead tree is mounted on a wood shield, and later ones made of cast iron, are shown in the exhibition.

The custom of using plates was continued by some of the old companies well into the 19th century.

## CATALOG OF FIRE-MARKS

163. The Philadelphia Contributionship for the Insurance of Houses from Loss by Fire. Popularly known as the "Hand in Hand". America's first insurance company, established

- in 1752 and still in existence. 18th century mark, lead on wood. Lent by Harrold E. Gillingham.
164. The Fire Association of Philadelphia. Incorporated in 1820 and still in business. Lent by Harrold E. Gillingham.
  165. The Baltimore Equitable Society. Established April 1794. Iron plate about 1839. Lent by the Free Library of Philadelphia.
  166. The Firemen's Insurance Company of Baltimore. Established in 1826. 19th century mark. Lent by the Free Library of Philadelphia.
  167. Firemen's Insurance Company of Pittsburg. Established in 1834. Discontinued after great fire in 1845. From house built in 1840. Lent by the Free Library of Philadelphia.
  168. Associated Firemen's Insurance Company of the City of Pittsburg. Established in 1850. A unique cast iron figure. Broken when removed from wall and mounted on wood to preserve. Only American mark showing fireman. Lent by the Free Library of Philadelphia.
  169. Penn Fire Insurance Company of Pittsburg. Lent by the Free Library of Philadelphia.
  170. United Firemen's Insurance Company of Philadelphia. Established in 1860. Lent by the Free Library of Philadelphia.
  171. Mutual Assurance Company of Philadelphia. Established in 1784. Mark known as the "green tree". Lead on oval wood shield. Lent by the Pennsylvania Museum.
  172. Mutual Assurance Company of Philadelphia. Established in 1784. Mark known as the "green tree". Lead on wood shield. Shield not original. Lent by the American Folk Art Gallery.
  173. United Firemen's Insurance Company of Philadelphia. Lent by the American Folk Art Gallery.
  174. Mutual Assurance Company of Philadelphia. Established in 1784. Mark of the "green tree". Cast iron. Lent by Albert Duveen.

## IRON STOVE PLATES

These rectangular cast iron plates, generally about two feet square, formed parts of the first house-warming stoves used in this country, similar to a type prevalent in northern Europe in the 17th century. The first were no doubt brought here by the Germans who came to Pennsylvania to escape religious persecution early in the 18th century. They were made in several furnaces in Pennsylvania, and possibly in New Jersey, until about 1760; but since the English preferred the sight of the open fire, their use seems to have been confined to the Germans.

Benjamin Franklin in his fireplace pamphlet of 1744 describes them as follows, "The German stove is like a Box, one side wanting. 'Tis composed of five iron plates scru'd together and fixed so that you may put Fuel into it from another room, or from the Outside of the House. 'Tis a kind of oven reversed, its Mouth being without, and Body within the Room that is to be warmed by it . . .". These stoves generally connected with the jamb of the open kitchen fireplace, so that hot embers from the fire could easily be thrust in and raked out. They had no smokepipe or front opening and therefore neither smoke nor sparks could escape into the room. They must have been raised from the ground on some kind of legs, at least in front, but whether these legs were of pottery, iron, or blocks of stone masonry is not known. Later a six-plate stove with a smoke pipe and front opening was developed, and since this had a back, it did not have to stand against the wall. Both types were used only for heating, the open fireplace in the kitchen being used for cooking.

The front and two sides of each stove were decorated, the top and bottom plain. Though there were a few allegorical subjects, the upper panels of almost all of the early plates illustrated Biblical scenes, and generally the verse from which the scene was taken was inscribed in lower panel in old German. Sometimes the date of manufacture also appeared. Staunch followers of the Reforma-

tion, these first German settlers believed with a child-like faith, and told their stories with a child's directness and disregard for superfluous detail. The sincerity of their work makes it appealing as well as amusing, and in spite of the naiveté of conception and crudeness of drawing, the plates have dramatic spirit and sound design. There is some difference in the styles of examples in the exhibit. The Cain and Abel, No. 175, is the most delicately designed. Joseph and Potiphar's wife, No. 181, and the Publican and the Pharisee, No. 179, are both heavily drawn, and all three are set in a vaulted and curtained background. In the Swarm of Bees, No. 186, all of the relief work is simply blocked out. These early pictorial plates are the freshest and most vigorous; after about 1753 they gradually gave way to a symbolical floral design which was used almost entirely between 1756 and 1760. The last record of the making of a five plate stove is dated 1768.

Pennsylvania was originally an English colony, and there were English ironmasters at the head of most of the early furnaces. It is thought that they imported German pattern carvers to design stoves for the German settlers, similar to those in the fatherland. The original patterns were carved on wood, generally in two pieces screwed together. The pattern makers sometimes worked at home, selling their designs to various furnaces. A survival of a 17th century craft, the pictorial work gradually died out with the passing of the old German pattern carvers and the new improvements which the foundries offered.

For a long time loose plates had been found in Pennsylvania in junk heaps or in use, often face downwards, as hearthstones, doorsteps, stepping stones, firebacks, and it was generally thought that they had originally been cast as firebacks. The research of the late Henry Chapman Mercer, who spent years piecing together information on the subject, finally revealed their original function. His fine collection is now on exhibit in the Museum at Doylestown, Pa., which he founded, and his book, *The Bible in Iron*, gives their history and describes all the plates known to him.



## CATALOG OF STOVE PLATES

175. "Cain Killed his Brother Abel". Dated 1741. Bucks County. Probably cast at Durham Furnace. Lent by the Pennsylvania Museum of Art. *See illustration.*

Delicately drawn. Background of festooned arcade gives effect of stage setting. Cain and Abel clad like Scottish Highlanders. Tiny figure of Cain advances ferociously, huge club raised over head in preparation for terrific blow; Abel comes lightly forward awaiting impact with hands outspread in resignation or gentle protest. Behind him is tree of Garden of Eden; below, inscription. Graceful foliated scrolls form border of scene, and surround cartouche with date in lower section. An Adam and Eve scene, similar in style and having the same date, was probably carved by the same mold maker; said to be only other plate so delicately done.

176. The Four Horsemen. About 1760. Lent by the Pennsylvania Museum of Art.

Clearer casting of this plate reveals three angels hovering in the air above two hills, down which ride two pair of horsemen toward each other. Dressed in costume of about 1750.

177. "History of Susanna and Daniel". First half of 18th century. Lent by the Pennsylvania Museum of Art.

From square house of Susanna's father, at left, winds path to "the fair garden joining unto his house", described in book of Susanna. Susanna stands in small round pool, and two bearded elders in flowing robes, having emerged from hiding place, attack her. On either side are large trees by means of which the upright young Daniel later proved them guilty of having maligned the innocent Susanna, when he questioned them before the assembled people.

178. Decorative plate. About 1760. Cast at the Elizabeth Furnace, Lancaster County, belonging to Henry William Stiegel. Lent by the Pennsylvania Museum of Art.

Familiar vaulted canopies of pictorial plates in upper section. Beneath left arch, fluted circlet enclosing heart and tulip leaves; under left, flower pots growing tulips, balanced by lozenges and sheaves of wheat. Individual motives scattered through field. Central panel bears maker's given names instead of verse or moral of earlier floral plates. Surname may have appeared on another side of stove. Name of furnace in lower medallion.

Similar designs were made at many furnaces after 1753. Though tulips and hearts were also used in fractur paintings, significance of this particular pattern and reason for its repeated use between 1750 and 1760 not explained. Floral patterns were more carefully carved than the pictorial plates, and were used on both the five and six plate stoves.

Stiegel, about whom many legends exist, is better known as the maker of some of the finest early American glass.

179. Publican and Pharisee. 1742. Lent by the Pennsylvania Museum of Art.

Vaulted canopies and waving curtains above. The Pharisee kneels ostentatiously before lighted altar; humble Publican "standing afar off and not so much as lifting his eyes unto heaven". Above his head printed name Publican. Essentials, but nothing more. Inscription "The proud Pharisee glorifies himself in prayer, but the heart of the humble Publican pleases God much better. Luke, Chapter 18. 1742".

180. Samson and Delilah. 18th century. Lent by the Pennsylvania Museum of Art.

Setting similar to that of Publican and Pharisee but center column divides two scenes. Right shows Samson when he "took the gates of the city and the two posts and went away with them, bar and all". Artist has conscientiously included "bar and all", but Samson here leaves crumbling column behind. At left buxom Delilah, seated in chair, holds shapeless mass representing Samson; from behind waving tree a man approaches stealthily, shears in hand. Inscription "When at last Delilah learned how to overcome Samson's strength, she brought him to it on her lap. The book of Judges, 16".

181. Joseph and Potiphar's Wife. 1749. Lent by the Pennsylvania Museum of Art.

Emerging from behind curtains of canopied bed Potiphar's wife grabs with anger and determination at cloak of departing Joseph, who, clad also in box coat, knickers, and socks, clutches at mantle with one hand, while blithely waving other in intended gesture of protest. Square head facing forward; small feet springing quickly toward doorway, indicated by column and curtain with large tassel. Jubilance in mien probably to signify righteous indignation. Inscription "The woman who seeks to corrupt Joseph. In the first book of Moses, 13th Chapter."

182. The Peaceable Kingdom. Lent by Albert Duveen.

Edward Hicks, Quaker preacher, painted several versions of "The Peaceable Kingdom, an illustration of the Eleventh Chapter of Isaiah and Embracing All the Animals There Mentioned in the Foreground, and in the Distance William Penn Treating with the Indians." Plate illustrates same subject, without Hicks' addition of William Penn and Indians. Panel at top inscribed, "Better time is coming when all war is ended"; four lines below, worn and dim with age, refer to 6th and 7th verses of Isaiah XI. Wandering between, with no background, are animals therein described.

183. Hunter with deer. Lent by Albert Duveen.

Possibly a fireback. Inscription at top, "Here is a hunter on the search." Below, simple, stiff frieze in which a deer precedes a hunter followed by dogs. Between figures, small circular devices; under feet of each, a rod-like line, which, though intended to suggest ground, makes them look as if on skis.





No. 131. WEATHER VANE. PHEASANT

Iron Silhouette. Length,  $30\frac{1}{2}$  inches



184. Dance of Death. About 1745. Lent by Albert Duveen.

Theme, representing triumph of death over mankind, appeared in Europe in many versions during 14th century and thereafter. This said to have been taken from "Nobleman's Answer to Death" at Basel. Inscription,

"Here fights with me the bitter death  
And brings me in death's stress".

Skeleton holding leg bone in one hand, lays hold of fat knight with coat like Russian blouse, and 16th century slashed breeches on little legs. Victim brandishes sword in dispute with helmeted man on right who gesticulates with his square hands. Scroll work instead of columns at left and top.

185. Two doves. 1769. Lent by the American Folk Art Gallery.

Two birds on scraggy trees, facing each other. Date in cartouche below.

186. The Swarm of Bees. Lent by the American Folk Art Gallery.

Unusual since humorous rather than religious. From right three female figures wearing full square skirts which nearly touch the ground, walk down a hill, looking upwards and ringing bells. On lower right branch of tree at foot of hill hangs swarm of bees; on other side, man with cap and knee-length coat appears to be clapping his mittened hands. Instead of standing out in relief as in Joseph and Pharisee plates, folds are dug into the blocked skirts of figures. No date or inscription. Scroll in lower panel instead of cartouche.



## POTTERY AND PLASTER ORNAMENTS

In the first half of the 19th century ceramic "cottage ornaments" were fashionable in Europe and America. Small rustic figurines, animals and sometimes portraits were turned out by the potters of England, France and Germany, and there was a good market in this country especially for the English work. When the potteries growing up in this country attempted figures, they sometimes imported workers from England to do the modeling. Among the best known for such wares were those at Bennington, Vermont, which, besides vases, pitchers, Parian figures, and toby jugs, made animals similar to those from Staffordshire. Makers of slip ware in Pennsylvania also turned their hand from time to time to the fashioning of toy roosters, peacocks and animals, frequently in the form of whistles. The products were sold at the potteries or more often hawked about by peddlers, traveling in carts or on foot.

Less known than the products of any of these potteries is the cruder, thin plaster or "chalk" ware of the Pennsylvania Germans. Made between the fifties and seventies, the figures generally followed closely the Staffordshire designs which they imitated. The majority represented familiar animals—deer, cats, dogs, horses, squirrels, roosters, doves and lovebirds. For more pretentious homes, vases with stiff leaves, and urns of fruit were made. Rustic figurines and healthy angels were also popular. There were a few large white churches with windows of sheer colored paper, through which the light of candles shone at Christmas. Small arched shrines with an angel kneeling under the arch had a round opening at the top in which a watch could be hung. Portrait busts were rarest.

Like the pottery and practical household wares, these figures were hawked about by the shrewd and humorous Yankee peddler. Old residents of South Jersey remember seeing these peddlers going from door to door carrying trays filled with gaily colored

birds, cats and dogs. Others say that the men sometimes brought molds with them so that the housewife might make her choice and then see the figure cast and painted while she waited.

Many of the plaster figures were not entirely covered with color but only touched with a few daubs of bright paint, and animals cast from the same mold appear in a variety of colors. The simplified stylization of some of the animals, especially the deer, cats and roosters, makes them seem modern. The animals have more vitality than the human and heavenly beings who, though pleasant enough, tend in attitude and expression toward the soft and saccharine.

The deer were often made in pairs, generally lying on the ground with one foreleg gracefully arched as if in alert readiness to move on. They have large spiky horns, and large splashes of black on their noses. The smaller ones are dainty, with a superior and supercilious air; the light tan pair and the white one, No. 191, *illus.*, are especially good in this group. The roosters, splendidly colored in red, yellow and green, look chunky because of extra material left around their legs, No. 190, *illus.* The squirrels sit up contentedly crunching nuts, their handsome tails curving above their heads. The chests of rabbits are sometimes emblazoned with green, red and gold; their backs left white, No. 190, *illus.* There is a tendency to sentimentalize in the case of the two horses which are extremely gentle and graceful. Poodles and spaniels, popular in the fifties, are the dogs most frequently represented; the least realistic ones are the most successful. The lovebirds are generally bright yellow. Though varied in color and personality, the sleek cats are all in a similar pose, their thin legs close together in front, black tails curling over comfortable, rounded haunches. The large creamy one with black spots has an orange ribbon around her neck matching the inside of her ears, and twenty toes with black nails have been carefully represented. There is a Chinese slant to her eyes, but in a quiet way she is an imposing looking creature. The expression of the small white



cat whose long eyebrows give her a wise and smug look explains why a certain type of narrow minded human has been named after the species.

Among the religious figures the most appealing is the amiable, earnest little angel who, on one knee, her hands tightly clasped, peers up with a frightened look, No. 190, *illus.* The tall lady with the white mantle, bare feet and bowler hat cocked at a rakish angle, is a candleholder, No. 191, *illus.* The girl with pantalettes, and the seated boy with the dove are reminiscent of the pastoral scenes of contemporary velvet paintings.

The portrait bust of a young officer is the most finished piece. With thick black hair brushed back, highly arched brows, eyelids drooping in a blasé manner, and uniform emblazoned with full regalia, he was no doubt a dandy, and well pleased with himself.

Though most of this work was done by the Germans of Pennsylvania, others are known to have made plaster figures. Very similar figures have been found only near Waldoboro, Maine, also settled by Germans. Italians from Lucca are said to have peddled plaster busts of famous people, in New York and Philadelphia. And in Boston in 1768, one Henry Christian Geyer, stonecutter, advertised that he had opened a shop where he practiced the "Art of Fuser Simulacrorum or making of all sorts of curious animals of Plaster of Paris", and two years later he had added to his stock "all sorts of images in Plaster of Paris including King George, Queen Charlotte, Milton, Homer . . ." etc.

The chalk ware of the Pennsylvania Germans was the cheapest available form of ornament. It is thought that the largest piece hardly came to the price of a Staffordshire figure, and the small animals sold for fifteen or twenty-five cents. In homes where English porcelain was a luxury beyond reach, the housewife could yield to her weakness for bright touches of color without seriously affecting the family finances.

Good collections of this ware are owned by Mr. and Mrs. Elie

Nadelman of Riverdale-on-Hudson, and Mrs. Robert W. De Forest of New York City.

#### CATALOG OF POTTERY FIGURES

187. Whistle. Figure of a peacock. Pennsylvania German slip ware, late 18th century. Possibly by John Nase. Lent by the Pennsylvania Museum of Art.
188. Lion. Pennsylvania German, early 19th century. Possibly by John Nase. Lent by the Pennsylvania Museum of Art.
189. Cock and hen. Late 18th century. Pennsylvania German. Lent by the Pennsylvania Museum of Art.

#### CATALOG OF PLASTER OR CHALK WARE

190. Seventeen figures. Lent by Mrs. O. N. Steelman. *See illustration.*
191. Six figures. From a private collection. *See illustration.*
192. Four figures. Lent by the American Folk Art Gallery.
193. Two figures. Lent by Holger Cahill.

## A NOTE ON STONE CARVING

The local stonecutters of the last two decades of the 17th century and first half of the 18th, lavished great effort on the carving of gravestones; in the old churchyards and burying grounds of the east, fine examples of their art may still be seen. The tops of the flat stones are adorned with relief carvings of lively cherubs, skulls and crossbones, hour glasses and other symbols of death, and coats of arms; the sides often have wide and elaborate floral borders. The lettering of the quaint epitaphs is often excellent.

Towards the middle of the 18th century the carvers sometimes substituted the face of the deceased for the customary cherub's head, and from then on many scattered portraits were made. They are more apt to appear in country graveyards than in the city. And, since then as now, people were wont to imitate the habits of their neighbors, if one portrait is found in a burying ground there are generally more. It is known that William Codner, a stonecutter who worked around Boston in the middle of the 18th century, did some portrait work, though he excelled in the more conventional versions of the victory of death over life. The Park family who came from Scotland about this time, carved some of the best gravestone portraits.

Continuing the tradition of the cherubs, human heads were sometimes fitted into feathered necks and wings. Frequently however their own costumes were shown. Some reverend gentlemen wear ecclesiastical robes, and their long hair is beautifully curled. The men often lack necks, the resulting hunched effect of their shoulders emphasizing the intensity of their faces. Each of three stones in Plymouth represents the deceased, dressed in the costume of the day, emerging from a tomb shaped like a chimney top. The faces of the men are generally very round and solemn. One charming girl in Salem wears a locket and a close fitting dress, her long hair hanging over her shoulders; and the carver has done his best to give her a winsome smile.

Mrs. Harriette M. Forbes, who has made a thorough study of the subject, and from whose well illustrated article, *Early Portrait Sculpture in New England*, these notes are taken, has kindly lent from her collection, thirty photographs of old grave-stones, many of them showing portrait work. Among her pictures, the profile of Mrs. Sarah Wier, and the four sons of Mr. Appleton and Mrs. Lydia Holme are outstanding for their dignity. Others show Adam and Eve, symbols of death, an excellent ship, and a person who may be God reaching out and calming turbulent waves. Though the portrait work is crude, it reflects earnest effort and patient labor, and frequently a fertile imagination on the part of these early carvers, and, once again, a simple, robust vitality characteristic of so much unsophisticated work.





No. 175. STOVE PLATE. CAIN AND ABEL

Cast Iron. Height, 27 inches; width, 26 inches







CHALK WARE FIGURES. 3 FROM No. 190; 2 FROM No. 191

Angel, Lady. Heights,  $7\frac{1}{2}$  and  $16\frac{1}{2}$  inches.

Rooster, Rabbit, Deer. Heights,  $6\frac{1}{4}$ ,  $5\frac{1}{4}$  and  $10\frac{1}{2}$  inches.



## READING LIST

Books and periodical articles selected by the Newark Museum and  
The Public Library of Newark, New Jersey.

### AMERICAN FOLK SCULPTURE: GENERAL REFERENCES

American folk art. By Holger Cahill. American Mercury, Sept.  
1931, Vol. 24, pp. 39-46

Practical book of early American arts and crafts. By H. D. Eber-  
lein and Abbot McClure. Lippincott, 1916 740.1 Eb3

Introduction good.

Chap. 4 Decorative metalwork: Iron, brass, copper, lead, and tin. Weather  
vanes, stoveplates, fire-marks.

Chap. 14 Early American wood and stone carving

Beginnings of sculpture in colonial America. By Fiske Kimball.  
Art and Archaeology, June 1919, Vol. 8, pp. 185-189

Earliest sculpture imported to this country and first well-known American  
sculptors

Collection of papers read before the Bucks County Historical  
Society, Vol. 4. Pub. for the Society by Frackenthal Publica-  
tion Fund, 1917. 4 V. 974.3 B85 R

A few papers on Pennsylvania German pottery and stoveplates

The Red Hills. A record of good days outdoors and in, with  
things Pennsylvania Dutch by Cornelius Weygandt. Univer-  
sity of Pennsylvania Press. 1929 700 W54

### WOOD CARVING AND WOOD CARVERS

#### SHIPS' FIGUREHEADS

Nadelman ship figureheads. International Studio, Sept. 1929,  
Vol. 94, pp. 51-53

Figureheads of the old Square-riggers; a unique set of photo-  
graphs by Edith S. Watson with explanatory text by Victoria  
Hayward. Century, Aug. 1916, Vol. 92, pp. 566-573

Old sea wings, ways and words in the days of oak and hemp. By  
R. C. Leslie. Chapman & Hall, 1890 699 L56

English. Chaps. 10 and 11, brief history of figureheads

Old ship figureheads and sterns. By L. G. C. Laughton. Halton, 1925 R 736 L362

English, well illustrated

Drowne's wooden image. By Nathaniel Hawthorne. Bound with his Mosses from an Old Manse. Houghton, 1889

Story of a figurehead maker

Smile of fortune. By Joseph Conrad. In his Twixt Land and Sea. Doubleday, 1912

Illustrates sentiment of captain toward figurehead

#### CIGAR STORE FIGURES

Passing of the wooden Indian. By J. L. Morrison. Scribner's Magazine, Oct. 1928, Vol. 84, pp. 393-405

Tobacconists' tribe of treen. By L. F. Jessup. Antiques, Sept. 1930, Vol. 18, pp. 232-235

Hunting Indians in a taxicab. By Kate Sanborn. Badger, 1911. In N. Y. Public Library

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Lo, the wooden Indian. By F. W. Weitenkamp. N. Y. Times, Aug. 3, 1890, p. 16, col. 1. In N. J. Historical Society Library

Methods of carvers and styles of Indians

Social history of smoking. By G. L. Apperson. Putnam, 1916 178 Ap4

English. Chap. 15, Tobacconists' signs

#### WEATHER VANES

Old American weather vanes. By E. B. Allen. International Studio, Mar. 1925, Vol. 80, pp. 450-453

Describes well known early American weather vanes (metal and wood)

"And joy, a vane that veers." Antiques, Dec. 1930, Vol. 18, p. 482

Note and illustration of iron vane similar to No. 128

Candle days. By M. N. Rawson. Century, 1927 917.3 R192

Mention of weather vanes in Chap. 13

EAGLES

Eagle motive of the federal era; wooden eagles of New England coast towns. By Nancy Cooper. *House Beautiful*, Nov. 1927, Vol. 62, pp. 552, 606

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To be published in fall of 1932

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Primitive invasion. *Antiques*, July 1931, Vol. 20, p. 13  
Describes a primitive Noah's ark

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The Wood Carver of Salem. By Cousins and Riley. Little, 1916 728 C83  
See also NOTE at end of list

Some carved figures by Samuel McIntire. *Bulletin of Metropolitan Museum of Art*, Aug. 1923, Vol. 18, pp. 194-196  
Ornaments for furniture and garden

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Early American wood sculpture. By Henry Branscombe. *International Studio*, Oct. 1927, Vol. 88, pp. 61-64  
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Note describing a carver of eagles

John Welch, carver. By M. L. Brown. *Antiques*, Jan. 1926, Vol 9, p. 28  
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Note on Dexter and his estate

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Descriptions of many early American furnaces

### FIRE-MARKS

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Standard book on stoveplates. Many plates carefully described and illustrated

Portrait in iron. By C. M. Stow. Antiquarian, June 1930, Vol. 14, pp. 29-31

Stiegel as maker of stoveplates

Cast iron stoves of the Pennsylvania Germans. Bull. of Penn. Museum, Apr. 1915, Vol. 13, pp. 19-22

### MANUFACTURING METHODS IN METAL

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Plain and Ornamental Forging, by Ernst Schwarzkopf, Wiley, 1916, (682 Sch9) describes methods similar to those used by early smiths. The section on Forging in the Encyclopaedia Britannica, 11th, 12th and 13th editions, Vol. 10, explains the distinction between forging and founding, page 663, and describes the method of die forging, used in the making of many of the sheet metal weather vanes, pages 665-666



# POTTERY AND PLASTER ORNAMENTS

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- Early American folk pottery including the history of the Ben-  
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printed, 1918 R 738 P682

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- Eighteenth century cottage ornaments. By Mr. and Mrs. G. G.  
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NOTE: Just how much of the work formerly attributed to him Samuel McIntire was actually responsible for, is a matter now open to question. In five articles published in *Antiques* from November 1930 to March 1931, Fiske Kimball brought the information up to date. As the result of further research, Mabel M. Swan questioned many of his attributions in two articles in *Antiques* for November and December 1931. In the January issue Mr. Kimball weighs the evidence.



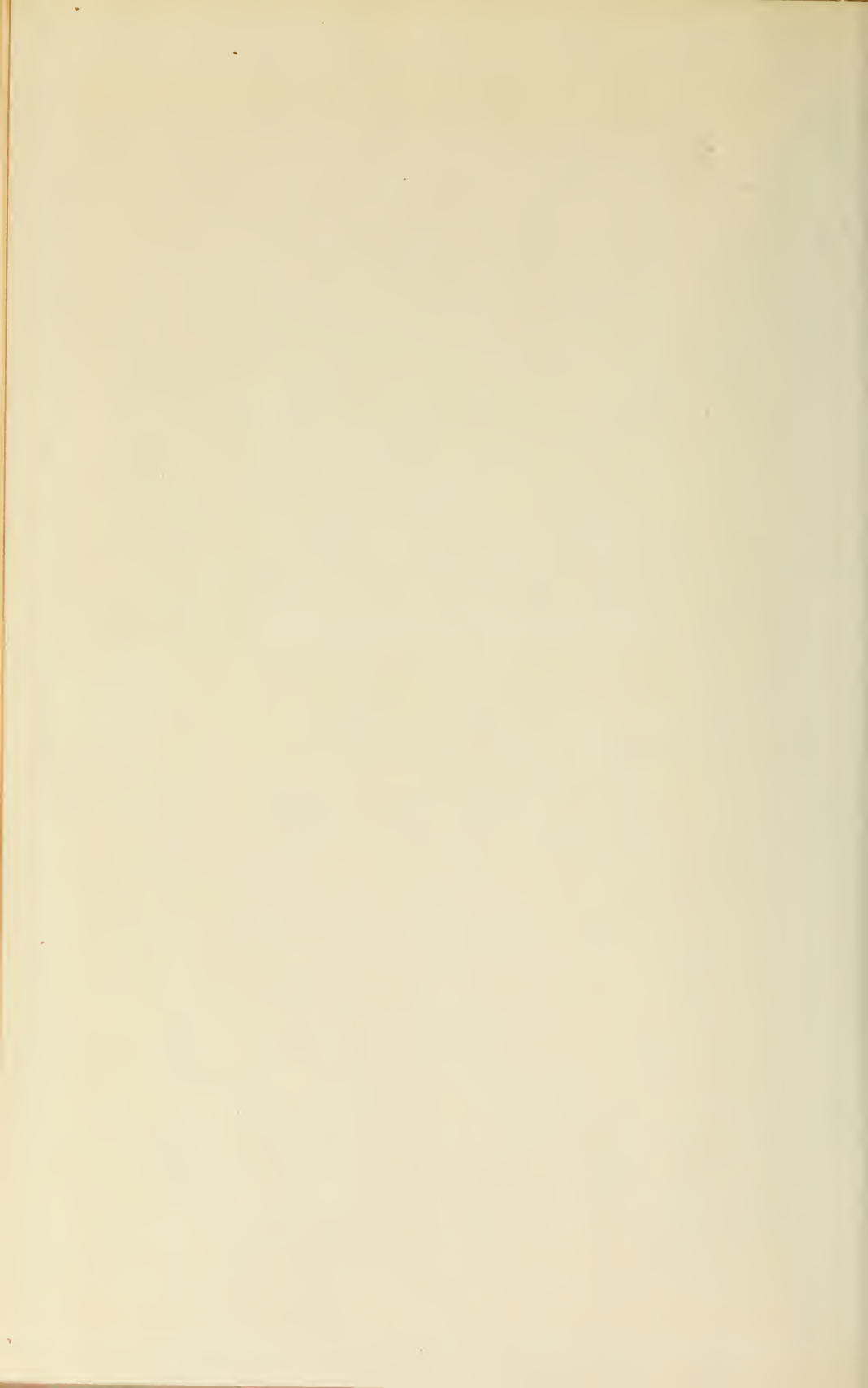




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